PAUL J. SACHS
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KIRKLAND 7-7600
EXTENSION 2170

November 9, 1955

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Your kind lines of the 5th instant are a comfort and are characteristic of your considerate attitude all these years. I am glad you appreciated my dilemma.

With kind regards,

Sincerely yours,

Paul J. Sachs

PAUL J. SACHS

PJS:H

CENTRAL COLLEGE

PELLA, IOWA

November 1, 1955

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert,

This letter is prompted by a recent conversation with Mr. Dwight Kirsch, Director of the Des Moines Art Center. The Art Department of Central College is in the process of assembling a modest but quality collection of original drawings, the primary purpose of which would be educational.

Situated as we are geographically, we have access to the collections of paintings and the excellent exhibitions of the Des Moines Art Center and the University of Iowa. To the average liberal arts student though, the gap between the original idea of the artist (whether he be painter, sculptor, or architect) and the finished creation is too great to grasp. It is our hope that a collection of good drawings will be of great assistance in bridging this gap. This, of course, does not mean that we are ignoring the drawing as an end in itself.

With the above purpose in mind, you can understand why we are not putting a great deal of emphasis on the name, although in most cases name and quality are synonymous. At the present we have a nucleus consisting of drawings by Carl Holty, Lamar Dodd, Karl Mattern, Jean Charlot, plus works by several lesser-known but talented draftsmen.

It is with the hope of increasing the scope of this collection that this letter is written. Do you have in your galleries any drawings of the type in which we are interested? Would you have any ideas which might help in acquiring additions to this growing collection? I suppose it is not necessary to inform you of the budget limitations in an institution such as ours. This does not imply, however, that we are on a begging mission.

Any assistance which you might be able to give in this matter will be greatly appreciated.

Sincerely,

Lawrence Mills

Lawrence Mills
Assistant Professor of Art

Women's American ORT

MANHATTAN REGION
Organization for Rehabilitation Through Training
212 FIFTH AVENUE MUrray Hill 6-3222
NEW YORK 10, N. Y.

National President
MRS. LUDWIG KAPHAN

350 First Avenue
New York 10. N.Y.
November 8. 1955

Downtown Gallery

Attention: Mrs. Halpert

Attached is a check for sixty-seven dollars and fifty cents for one painting (Ben Shahn) exhibited and sold at our Art show on November 3-6.

Thank you for your cooperation.

Sincerely yours
Rita Grant
Mrs Alfred Grant

90.00
22.50
67.50

wrote 10/21/55

The Downtown Gallery
32 East 51 St.
New York City, N.Y.

Dear Sir:

Thank you for your letter informing me of the sale of my painting "The Iron Fence" from the Los Angeles Painters exhibition. I am sorry that I have delayed so long to reply but have been out of the city on personal matters.

I am enclosing two photographs of work in the current series of "Dakota Profiles". There are two others in the series which have not been photographed as yet but hope to get them to you shortly.

I will be most pleased to learn the name and address of the person making the purchase so that I can add it to my files. Perhaps further clarification on methods of payment will be of help to me.

Thank you very much for your request and services in the past andhope that any future association will be as pleasant as in thepast.

Sincerely yours,

Curt Opliger

Curt Opliger,
2204 Ayr St.
Los Angeles 39, Calif.

November 7, 1955

Mr. Thomas M. Messer
The American Federation of Arts
1083 Fifth Avenue
New York 28, N.Y.

Dear Mr. Messer:

This morning Mrs. Louis Weinberg telephoned me regarding your request for the O'Keeffe painting and I urged her to lend it for the exhibition. She finally consented with a proviso that you have plexiglass placed on it as protection. If you agree to do this, she will agree to lend the picture for the required time.

As a matter of fact, it would be a very good idea to do the same with all the other pictures as the Museum of Modern Art established that plan some time ago and collectors are now accustomed to that additional protection. Would you please write to her directly at your convenience.

Sincerely yours,

EGH/ek

October 21, 1955

Mr. Theodore Taussig
120 Wall Street
New York, N.Y.

Dear Ted:

I am very much annoyed by the fact that there is so long a delay and any question about the compensation refund in connection with William Haith.

I notice that our premium payments have to be made very promptly and in advance but any claims - and this is the first claim in 29 years - are held up indefinitely. If it were not a legal requirement, (it it really) I would cancel the damn policy.

Sincerely yours,

EGH/ek

November 2, 1955

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Electra:

Indeed, if you have your mind set on the project, include the paintings in Mr. Newman's shipment. Among these I note, "Ruth and Naomi", a velvet painting, which you had considered and which I sent to the Religious Genre Exhibition at the Jewish Museum, credited to Shelburne. A credit slip will be mailed to you and I promise to discuss this situation no further nor to bother you about it. The only thing I am curious about is what substitutions you had made for these.

I shall check the bill and delivery slip as well as our records, in connection with the Cutting family.

The Houston Exhibition promises to be one of the outstanding shows of American Folk Art and loans are being made for the first time by The National Gallery and Colonial Williamsburgh as well as various art museums and this gallery. I have been working on the foreword and also on the talk which I am giving there in January. I feel strongly that Shelburne should be represented in the exhibition. The objects, I know, will be taken care of with the greatest of care, but I do not want to urge you to make any change in your own thoughts in the matter.

My window is wide open and I have regretted for the past month having my summer clothes packed. The weather here is warm and murky and I wish that we had some of the Vermont winter to make it seasonable.

When are you coming back? It seems like years since I saw you and I certainly look forward to your return to New York. My very best.

Affectionately,

EGH/ek

November 7, 1955

Mr. Ferdinand Eckhardt
Winnipeg Art Gallery Association
Civic Auditorium
Winnipeg 1, Manitoba

Dear Mr. Eckhardt:

Thank you for your letter and for the catalogue.

Indeed, I shall be very glad to send you all our announcements in the future, and am now enclosing a catalogue of the Dove Exhibition. Whenever you wish to include in your plans, any of the artists we represent - names listed below - I shall indeed be glad to cooperate with you.

Sincerely yours,

EGH/ek

October 25, 1955

Mr. Charles Dietz
Art Institute of Zanesville, Ohio
Maple Avenue at Adair
Zanesville, Ohio

Dear Mr. Dietz:

Immediately upon receipt of your letter I picked out another outstanding example of museum caliber and sent it together with your first choice to Zanesville.

I also made our major price concession on the first and set a very special price on the second. As you know I had all this in mind originally, and can tell you confidentially, that I went below our original figure.

Naturally, I shall be eager to know what decision the Board made. My best regards.

Sincerely yours

JM/ek

library facilities, etc.—
as well as meet a few
people connected with
the Museum. —
The job consists of
working mainly at
the front desk selling
books, memberships,
tickets etc. — and
may lead to other areas
later. The hours are
perfect for me as
I can paint hard all
morning then go to
work and then early

November 7, 1955

Mrs. Elizabeth Navas
316 East 66th Street
New York, N.Y.

Dear Mrs. Navas:

I have recently had occasion to go through our records to check the purchases of various museums.

In referring to the Murdock collection, I was agreeably surprised to find that your choice of paintings and sculptures over the period of years, represent an enormous increase in valuation. Furthermore, since a number of these artists are since deceased, the availability of outstanding examples has been radically curtailed.

I checked the individual items and find that the total current valuation of the 28 paintings and sculptures now totals $78000. If at any time you wish to dispose of this collection, I should be very happy to make you this offer.

Sincerely yours,

EGH/ek

October 20, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Here is a transcript of Lee's notes taken on the occasion of his visit with you.

Could you kindly send us as many photographs as possible so that we may try to pick out a list for our show?

We have written to Mr. Wilder and Mr. Walker about borrowing things from them. Mr. Wilder has given us tentative assurance that he will lend, but Mr. Walker has yet to talk to the Garbisches. At least he did not sound discouraging.

We hope that you will find it possible to write us an introduction for our catalogue. For this we can offer you an honorarium of $50 which is, of course, inadequate, but at least is meant to show our gratitude for your help. The length of the introduction is entirely up to you.

We would be extremely pleased if you could plan to be our guest for the opening of the show on the evening of January 6, 1956, and wonder if you would be willing to speak briefly to our opening audience. Of course the Museum would reimburse you for all your expenses for this trip.

We are anxious to receive your answer and the photographs so that we may (with your valued help) start collecting the material for this show. There has been a very vivid response among our friends here to the idea of this show, and we hope to make it an important one from every possible aspect.

Sincerely yours,

George W. Staempfli

George W. Staempfli
Curator

GWS/y
Encl.

P.S. Could you kindly return the list to us eventually?

THE NEW SCHOOL
66 West 12th St. New York 11
Oregon 5-2700

November 10, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

Our fine show, "Painters of the Village", is coming down next Monday, November 14th and the Berkeley Express will pick up the paintings you were good enough to lend us and return them to you either Monday or Tuesday.

The paintings are by Stuart Davis, Glenn Coleman, Yasuo Kuniyoshi, Samuel Halpert and Charles Sheeler.

We have all enjoyed them very much and are grateful to you for letting us have them for the exhibit.

Very truly yours,

Agnes de Lima

Agnes de Lima,
Director of Publicity

emb

DRAKE UNIVERSITY
DES MOINES 11, IOWA

CARL A. KASTEN
BUSINESS MANAGER

October 24, 1955

Mrs. Edith Halpert
The Downtown Galleries
New York City, New York

Dear Mrs. Halpert:

I am writing at the suggestion of Kenneth Haynes concerning some damage to the Stuart Davis mural.

We find that the canvas has been cut at a point five feet from the floor and three inches from the left end as you face the mural. The cut is a vertical one approximately two and one half inches long and is located in a black portion of the mural.

Would you give us your suggestions as to how this damage can be repaired. We would be most grateful to you. If a photograph of the damage would be helpful, I could have one made.

Very sincerely,

Carl A. Kasten

CAK:jb

it will be available before
that time.

Sincerely,

Gloria Whelan

(Mrs. Joseph I.)

SFS

Oct. 28, 1955

Dear Edith,

Just wanted to let you know what a pleasant evening we spent with you last Sunday. As we left, I took another look at the magnificent O'Keeffe in

October 27, 1955

Excelsior Savings Bank
221 West 57th Street
New York 19, N.Y.

Gentlemen:

These forms have just been returned by our attorney and I am enclosing them fully signed.

Sincerely yours,

EOH/ek
Enc.

November 9, 1955

Mrs. Arthur Hooper
Baltimore Museum
Wyman Park
Baltimore, Maryland

Dear Mrs. Hooper:

Just to keep our records clear, I am checking to ascertain how much longer you plan to retain the two silkscreen prints by Ben Shahn withheld from our consignment of December 10, 1954.

These are "Pheonix" and "Paterson" - both in watercolor.

Sincerely yours,

EGH/ek

17. WASHINGTON ALLSTON (1779-1843). Elijah and the Ravens. 48 3/4" x 72 1/2". 1818. Museum of Fine Arts, Boston.

18. JOHN VANDERLYN (1775-1852). Ariadne Asleep in the Island of Noxos. 69" x 88". 1808-1812. The Pennsylvania Academy of the Fine Arts, Phila.

19. JOHN QUIDOR (1800-1881). Peter Stuyvesant's Journey Up the Hudson. 27" x 34". 1866. Mrs. Meredith Hare.

20. THOMAS SULLY (1783-1872). Abraham Lincoln. 24" x 20". Date? Department of Fine Arts, University of Southern California, Los Angeles.

21. WILLIAM SIDNEY MOUNT (1807-1868). An Axe to Grind. 29" x 36". 1850. Whitney Museum of Art.

22. GEORGE CALEB BINGHAM (1811-1879). Watching the Cargo. 26" x 36". 1849 State Historical Society of Missouri.

23. THOMAS DOUGHTY (1793-1856). Along the Mohawk. 25 1/2" x 34 3/4". Date? Department of Fine Arts, University of Southern California, Los Angeles.

24. ASHER BROWN DURAND (1796-1886). Kaaterskill Cove. 40" x 60". Date? Gift of Mr. Bertram M. Newhouse, New York. Department of Fine Arts, University of Southern California, Los Angeles.

25. FREDERICK E. CHURCH (1826-1900). Niagara Falls. 42" x 90". 1857. The Corcoran Gallery of Art, Washington, D. C.

26. JOHN F. KENSETT (1818-1872). View From West Point. 20" x 34". 1863. The New York Public Library, Stuart Collection.

27. THOMAS COLE (1801-1848). The Woodchopper, Lake Featherstonehaugh. 27" x 34". Date? Department of Fine Arts, University of Southern California, Los Angeles.

28. ALBERT BIERSTADT (1830-1902). Mt. Hood. Dimensions? Date? Portland Art Museum, Portland, Oregon. Gift of Mr. Henry F. Cabell.

29. HOMER DODGE MARTIN (1836-1897). Upper Ausable Lake. Dimensions? Date? Portland Art Museum, Portland, Oregon. Gift of Mr. Henry H. Cabell.

30. ALEXANDER H. WYANT (1836-1892). The Cloudy Day. 28" x 42". The Toledo Museum of Art, Gift of Arthur J. Secor.

31. GEORGE INNESS (1825-1894). Sunlit Woods. Dimensions? Date? Portland Art Museum, Portland, Oregon. Gift of Mrs. Harold F. Wendel and Mrs. William Heller Ehrman.

32. JOHN LA FARGE (1835-1910). Maua, Our Boatman. 47" x 38". 1891. Addison Gallery of American Art, Phillips Academy, Andover, Mass.

33. WILLIAM MORRIS HUNT (1824-1879). The Bathers. 24" x 16". 1887. (sic!) Worcester Art Museum, Worcester, Mass.

34. GEORGE FULLER (1822-1884). Girl and Calf; or, Led Through Meadows. 54 1/4" x 36 1/8". 1883. Babcock Galleries, New York.

35. EASTMAN JOHNSON (1824-1906). Spinning Yarns and Whittling. Dimensions? Date? M. Knoedler & Co., Inc.

October 20, 1955

Mr. John I. H. Baur, Curator
Whitney Museum of American Art
22 West 54 Street
New York 19, N. Y.

Dear Jack:

Indeed you may have our permission to reproduce three of the paintings listed by you. I think it would be advisable to communicate with the Museum of Modern Art regarding the Davis "Salt Shaker", and with the Des Moines Art Center for "The Amazing Juggler" by Kuniyoshi, since these paintings are owned by these institutions respectively.

Sincerely yours

[illegible]

October 25, 1955

Dr. Grace L. McCann Morley
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Dr. Morley:

It was good to hear from you. I am sorry that I did not have the pleasure of spending more time with you in Des Moine. There was so much going on but I agree with you that the meeting was most interesting and for me extremely informative. I am always impressed in traveling to find that the thinking away from New York is so much more constructive and concrete and not as easily subject to "change without notice". The vacillation from one trend to another does not occur quite so rapidly and there is solidity in ideas.

It interest me also that not all the museum people are influenced by what appears in our trade publications. As a dealer in an "open store", I have the advantage of seeing the critics, or shall I say reviewers, museum personnel, old-time colledtors, new collectors and the potentials in all categories. One of the things that I should love to have brought out in a meeting, is the fact that the younger generation of buyers are so little affected by any of us, and that is inclusive. While the New York school was at its peak, in exhibitions and publications, the younger buyers went on making their own selections away from the immediate fashion. This has been so during every heightened promotion.

And thus, it helps me a good deal to get out of town and get a collective point of view from the museum world.

I hope that when you are next in New York, I shall have the pleasure of seeing you again.

Sincerely yours,

EGH/ek

PAUL KANTOR GALLERY
9013 BEVERLY BOULEVARD
LOS ANGELES 48, CALIFORNIA
CRESTVIEW 6-2673

November 11, 1955

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

Enclosed is a check for our Dove watercolor.

It was fine to have met you while we were in New York, and we certainly enjoyed the good times we had. Thank you very much for everything.

With kindest regards,

Sincerely yours,

Paul

Paul Kantor

jk

November 7, 1955

POL
Publns

Mr. Louis Deyle
GO
40 West 22 Street
New York, N.Y.

Dear Mr. Deyle:

We shall indeed be glad to add the name of Dr. Alfred Werner to our mailing list to received advance notices of all our exhibitions.

Sincerely yours,

[illegible]/ek

October 21, 1955

Mary Ann Bieter
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Bieter:

Thank you for the receipt.

We have similar problems on occasion with these large prints and find that by just putting them in a press, they can be flattened to their original condition. If you can do this at Walker, we shall be most grateful.

Sincerely yours,

EGH/ek

E E R O   S A A R I N E N   A N D   A S S O C I A T E S

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELOO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

October 28, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of October 25. If you will send me explicit directions about spraying the Drake mural I will do my best to have it done right away. I hope you can get this to me soon because I would like to have the work supervised by Ken Haynes, who will be leaving Des Moines in about three weeks.

Sincerely,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy

Joseph N. Lacy

JNL:rw

ARCHITECTS · BLOOMFIELD HILLS, MICHIGAN · PHONE MIDWEST 4-0026

October 27, 1955

Mr. Bert L. Smokler
1200 Penobscot Building
Detroit 26, Michigan

Dear Mr. Smokler:

Thank you for your check.

I have a vague recollection that you were to have been in New York some weeks ago, and if so regret that I did not have the opportunity of seeing you. Do come in on your next trip.

Sincerely yours,

EGH/ek

AMERICAN GALLERY

900 WILSHIRE BOULEVARD
LOS ANGELES 17, CALIFORNIA

SATURDAY: 22 October 1955

John Marin, Jr.
THE DOWNTOWN GALLERY
32 East 51st Street
NEW YORK 22

Dear Mr. Marin:

First of all please accept Mrs. Bauer's and my warmest thanks for giving us so much of your time on Thursday morning, the 13th October. We appreciated the opportunity of working with you and discussing so frankly what we wished to do.

Enclosed please find copy of the list of paintings we selected for Miss O'Keeffe's show at American Gallery for March, 1956. It is understood that this list is subject to approval and revision by Miss O'Keeffe. I might add, also, that even Miss O'Keeffe's final list is subject to change if one of the paintings listed is sold between now and the time of shipment.

You will recall that I opened our session on the 13th with the statement that American Gallery understands and agrees to the premise that it may have this O'Keeffe show because it guarantees the sale of at least one painting.

I realize that there are many other details to be worked out and I shall be very happy to hear from you in this regard at your early convenience.

Mrs. Bauer joins me in wishing you everything good and thanking you again for your courtesy and help.

Sincerely yours,

John Bauer

JOHN BAUER, Director.

COPY TO MISS O'KEEFFE

October 20, 1955

Mr. Abris Silberman
E & A Silberman Galleries Inc.,
1014 Madison Avenue
New York 21, N. Y.

Dear Mr. Silberman:

When I returned from the middle west, I had occasion to talk with Captain M. Taddei who has access to the warehouse in New York of paintings belonging to a friend of his.

He stated that he would arrange with you for a meeting at the warehouse if you will telephone him at Bowling-Green 9-6483.

On second thought, since he is a valuable dentact, I will agree to your offer of a commission on the transaction referred to, as well as any business which may be incurred with Captain Taddei subsequently.

My best regards.

Sincerely yours

SGHla

October 26, 1955

Mr. Carl A. Kasten
Business Manager
Drake University
Des Moines 11, Iowa

Dear Mr. Kasten:

Naturally I was very much grieved upon receipt of your letter. No doubt you heard how disagreeable I made myself appear during my visit in Des Moines, as I feared just such an incident. I still how that something will be done to protect the mural from further damage in its very vulnerable position.

Meanwhile, I communicated with Mr. Courtais who advised me that it would not be necessary to re-line the entire canvas. Instead he thought that a patch applied with wax would serve the purpose and that some retouching would have to be done, naturally, on the black surface.

Perhaps Mr. Dwight Kirsch of the Des Moines Art Center may suggest a local restorer. However, Stuart Davis would be much happier if Courtais would handle the job in view of the fact that he is not only ideally equipped, but also attended to the original installation and knows how to remove and to replace the canvas. His address is 54 West 74 Street and his telephone number is Endicott 2-7232.

Meanwhile, would you be good enough to send me a photograph of the damage indicating where the cut might be, so that I may in turn show it to Davis.

Thank you for your cooperation.

Sincerely yours

EGHla

November 9, 1955

Charles Z. Offin
30 East 60th Street
New York, N.Y.

Dear Mr. Offin:

I can appreciate your problem in relation to your statements but you must also consider ours.

When a bill arrives on the first of November, it remains for entry in that month and does not appear for payment until the following third or fourth. Thus, in the future, if you want to receive payments promptly, please see that the bills do not reach us after the books are closed.

Sincerely yours,

EGH/ek
Enc. (Check)

October 21, 1955

Mr. Julian Levi
282 W. 4th Street
New York, N.Y.

Dear Julian:

Before the next meeting of the Foundation, I should very much like to have you consider some means of spending some Foundation money. Have you any ideas?

Sonia and I had a good laugh about the hurricane note. It was very timely, as we were both very depressed.

And, how about coming in to say hello!.

Sincerely yours,

EGH/ek

RICHARD L. MILLS · *Books & Prints*
415 TEMPLE STREET, NEW HAVEN 10, CONNECTICUT · PHONE 6-6184

8 November 1955

Dear Mrs. Halpert:

Sorry to have seemed so remiss in this matter but each of us was sure the other had written, and only yesterday did I find the photographs in a book.

The wallpaper is 5', tall from dado to ceiling. Panel #1 is 8' long and is in excellent condition; the remaining panels are generally good condition but have small defects. This apparently is the customary situation. If you will recall, the colors are brilliant and originally burgundy, sea-green, blue and ochre, plus white, dominated the views. The room it came out of was approximately 14' x 14'. The price of the wallpaper is $900.00.

The pastel portrait is of James Maxwell of Warren, Rhode Island. The house is now known as the Fletcher House (the Fletchers being descendants) and was built by Maxwell 1784, and the paper was the only paper on the wall -- presumably it was hung early in the 19th century.

The portrait is consigned to me by Mrs. Fletcher for $500. And I remember that we agreed to split the profit for anything over that.

I'll appreciate anything you can do to expedite this business -- I realize it is all my fault that it has been delayed and I am very sorry.

Best wishes,

Richard L. Mills

Richard L. Mills

Mrs. Edith Halpert
DOWNTOWN GALLERY
New York City

Dear Mrs. Halpert, - Nov 6, 1955

Please inform me about the price of Miss O'Keeffe's painting "Autumn Leaves" in your gallery.

Can one obtain a reproduction or a photograph of the painting?

Sincerely yours Joseph Otterman

of the ideas we talked
about several weeks
ago. - For I shall
remain interested in
them and you -

I gave the M.O.M.A.
your name as a reference
along with Dr. Sterling A.
Callisen, Dean of the
Education Dept. at the
Metropolitan Museum -
and Dr. John Maxon
(a former Professor of mine)

Fortune

PAGE

3-1 This has been true until very recently. During the past two years a good many collectors who had heretofore concentrated on European Art have turned to the American art market.

4-1 Another important factor is that works of art throughout the ages have been the documents which furnish historical and sociological data of time and place.

4-2 Should not London be added.

6-1 This is true in regard to Government control, but there are excessive demands and excessive surpluses based on fluxuations in taste.

7-1 Since there is no break down, I suppose it is difficult to ascertain what proportion applies to easel painting and sculpture. My feeling would be that the drop woul d apply largely to the expensive tapestries, elaborate furnishings, garden sculpture and objects d'art. Also, a good many of these things were resold in this country as the large elaborate homes became a thing of the past.

10-1 This puzzles me. Does the Frick Museum get a tax deduction on a purchase?

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

GENERAL INSURANCE
LIFE INSURANCE

WHITEHALL 3-6169

November 4, 1955

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Gentlemen:

We take pleasure in enclosing endorsement slip effective October 31, 1955 for attachment to Home Indemnity's policy # SGL- 62350.

By means of this endorsement, the policy has been extended to cover the interest of I. M. Schwarzkopf, Inc. as managing agent. This has been done in accordance with instructions from Lawrence Allen.

Very truly yours,

Theodore D. Taussig

Theodore D. Taussig

TDT:em
encl.

THE HALLMARK ART AWARD

Sponsored by Hall Brothers, Inc., The Makers of Hallmark Cards

Wildenstein & Company, Inc.
19 East 64th Street New York 21, N. Y.
Trafalgar 9-0500

Vladimir Visson
DIRECTOR

November 10, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Please find enclosed three copies of a release for Charles SHEELER. Will you please be kind enough to see that two of these copies are returned to us at the earliest possible time, filled out and with the artist's signature. The third copy is for your files.

Thank you in advance, and with best personal regards,

Very sincerely yours,

Vladimir Visson

VV:sb
Enc.

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

DEAR EDITH:

THANK YOU FOR YOUR VERY LOVELY LETTER.

I AM HAVING A TRUCK GO TO THE CITY VERY SHORTLY WITH SOME FURNITURE AND SOME PAINTINGS WHICH MR. NEWMAN KINDLY SAID HE WOULD TAKE BACK, SO NATURALLY I WOULD APPRECIATE HEARING FROM YOU IF YOU ARE INTERESTED IN TAKING BACK THE ONES I FEEL I CANNOT USE. AS I WROTE YOU, I WOULD EXPECT TO KEEP THESE ON CREDIT WITH YOU, BUT IF YOU DO NOT WANT TO TAKE THEM BACK, THEN I WOULD WANT TO ARRANGE BEFORE I LEAVE HERE TO DISPOSE OF THEM, AS I WOULD NOT WANT TO TAKE CHANCES ON STORING THEM FOR THE WINTER.

I AM ENCLOSING A LIST OF THOSE I WOULD LIKE TO RETURN AS I DO NOT FEEL I CAN PLACE THEM ANYWHERE IN THE MUSEUM, BUT YOU WILL SEE FROM THE OTHER LIST OF THOSE I WOULD LIKE TO KEEP THAT I WILL HAVE A FINE SHOWING, AT LEAST A COUPLE OF EXAMPLES OF EACH CATEGORY. THEN I WILL MAKE A SELECTION OF WHAT I HAVE LEFT AND WHAT I FEEL I CANNOT USE IN ANY OF THE HOUSES AND HANG THEM ON THE TOP FLOOR OF THE DORSET CASTLE AS A VERY SMALL GALLERY, GIVING AN EXAMPLE OF WATER COLOR, OIL, PASTEL, MOURNING PICTURE, VELVET AND EMBROIDERY. MY SPACE IS VERY SMALL, SO I WILL BE LIMITED IN MY SELECTION.

WE CANNOT FIND ANYWHERE THE CUTTING FAMILY REGISTRY AND WE ARE WONDERING IF IT CAME UP HERE OR IF I HAVE SENT IT BACK TO YOU AT SOME TIME.

I WILL CERTAINLY TRY TO HELP THE MUSEUM IN TEXAS, BUT LAST YEAR WHEN WE LOANED SCULPTURE DOWN THERE, WE HAD BAD LUCK AND I DON'T WANT TO TAKE CHANCES ON MORE BREAKAGE.

WINTER SEEMS TO HAVE SET IN HERE NOW, BUT I AM VERY BUSY WITH WINTER WORK. WITH MUCH LOVE TO YOU.

OCT. 27, 1955.

AFFECTIONATELY,

Electra

very soon. His spirits are pretty good now and he selected quite a few things while he was in New York — I suspect that that gave him a boost!

Our thanks again,

Cordially,

Sybil Stern

November 1, 1955

Mr. James J. Sweeney, Dir.
Guggenheim Museum
1071 Fifth Avenue
New York, N.Y.

Dear Jim:

I am enclosing my professional invoice for the Stuart Davis together with a memorandum for the O'Keeffe. Both of these pictures were returned to you today.

Naturally, Stuart and I are very pleased with your acquisition and hope that you will succeed in convincing your committee to add the O'Keeffe "Black Door With Red".

The following is not intended as sales pressure, please believe me. It is merely a coincidence which seems pertinent. Sunday evening, Eliot Elisofen, the photographer for Life Magazine, phoned me and with great excitement reported his unexpected visit with O'Keeffe in Abiquiu. He considered it one of his great experiences, and managed while there to photograph O'Keeffe unofficially and to photograph also a number of objects pertaining to her work. These photographs were delivered to Life Magazine, which had paid his expenses for a trip throughout the southwest to record early American Art of that region, for a story to appear in the magazine.

In passing, it occurred to me that if the Guggenheim Museum decides on the purchase of the O'Keeffe painting, it would give a raison d'etre for publishing a story on O'Keeffe and utilizing the photographs of her and her home as well as "Black Door With Red"; thus, also publicizing the Guggenheim Museum. This bright idea was midnight meandering and would of course depend on two essentials, the purchase and the desire ef the part of Life to publish the story.

And so, my best regards.

Sincerely yours,

EGH/ek
Enc.

November 7, 1955

Miss Beredicte Pesle
Librairie Galerie La Hune
170 Blvd. St. Germain
Pais VI, France

Dear Miss Pesle:

On March 30th, you borrowed for exhibit four prints by Ben Shahn which you had planned to show in Paris. We are very eager to know what disposition has been made on these and whether you plan to retain them any longer. Won't you please let me know?

Sincerely yours,

EGH/ek

October 24, 1956.

Dear Edith:

Will you please have the Butler Institute pay the balance of $1,000 still due me on the Harnett painting. I never dreamt that I would have to wait so long for the payment as the full amount had been promised me no later than last Xmas and now it is practically one full year later.

I can't afford to sell paintings to museums and have to wait for payment as I do not have sufficient capital to do business in that manner.

Sincerely,

[signature]

Robert Carlen
353 So. 16th St.
Phila.

Translation of a Report on American Paintings Published by a Norwegian Newspaper "Dagbladet" Oslo, Norway, October 31, 1953

ART IN THE FOREIGN SERVICE

An Oslo Embassy Which is a Worthy Cultural

Representative of its Country.

By Ole Maehle.

An Embassy or Legation in a foreign country should, in its architecture and interiors, give the best possible expression for its country's cultural standards. I believe that this thought, even if it might appear self-evident and natural enough, is of a relatively recent date. Just as the official diplomatic language is French, French styles, at least previously, have dominated the interiors of the representation buildings in most countries.

Here at home, alert observers certainly will have noticed that our own Foreign Office, during the years after the war, has spent a considerable sum and devoted a great deal of work to make our embassies and legations abroad as representative and beautiful as possible. The international style has been abandoned in favor of the Norwegian viewpoint and taste. This is true of both architecture and furniture and industrial as well as pure art. At the State Fall Exhibit alone, not a few pictures year after year are bought by the Foreign Office for use abroad. The new Stockholm Embassy probably is the best example of the new direction to date. As everyone knows, the accomplishment has been discussed, but it never harms to awaken interest in such things.

Recently Dagbladet's correspondent had the pleasure to receive an invitation to see the American Embassy's pictures which, except for a beautiful Braque, consisted of the work of American painters. Here in Norway we are very well informed concerning European painting, primarily French and Italian art, but on the other hand our knowledge of modern English and American painting is very incomplete. I mentioned this to the gracious hostess in the American Embassy, Mrs. Strong, who is very interested in art, and related at the same time that last spring I had seen an interesting exhibition of modern American art in Paris in the Musee d'Art. Mrs. Strong knew of the exhibit and seemed to be

EMS

3625 Gunston Road
Alexandria, Virginia
October 25, 1955

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

I am interested in contacting a Miss Halpert (Edith or Elizabeth), whom I was told is associated with you. At the Fenimore House, part of the Farmers Museum in Cooperstown, New York, we became very much interested in the weathervanes exhibited, and were informed that Miss Halpert did reproductions.

Would like to have some information on these reproductions, and I should appreciate it if you could put me in touch with Miss Halpert.

Very truly yours,
Edith M. Sprouse
(Mrs. James M. Sprouse)

AMERICAN GALLERY

900 WILSHIRE BOULEVARD
LOS ANGELES 17, CALIFORNIA

SATURDAY: 22 October 1955

Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
NEW YORK 22

Dear Mrs. Halpert:

It was good to have even just a glimpse of you on Thursday the 13th October, but there wasn't quite time to tell you how much I enjoyed our meeting of Tuesday morning the 11th.

Mrs. Bauer and I spent almost two hours with Mr. John Marin, Jr., on Thursday the 13th, selecting what we all felt would be an excellent cross-section of Miss O'Keeffe's work. I have in today's mail sent Mr. Marin a copy of the list we made; the original I have sent to Miss O'Keeffe since she is to have the final say in exactly which of her paintings are to be shown at AMERICAN GALLERY during March 1956.

It is not quite clear to me whether I am to work out final details with Mr. Marin or not. At any rate I have asked him to let me hear from him at his early convenience.

You may recall that I mentioned having asked Dr. Grace McCann Morley to write an introduction to Miss O'Keeffe's show and that Dr. Morley said she was willing to do so. Am I not correct in be-lieveing that this will be the first one-man O'-Keeffe show on the West Coast? If that is so, I think Dr. Morley to be the logical one to write the introduction. Don't you?

With kindest personal regards,

Sincerely yours,

John Bauer

JOHN BAUER, Director.

November 7, 1955

Mr. Kirk Askew
Durlacher Gallery
11 East 57 Street
New York, N. Y.

Dear Mr. Askew:

Although I am sure that you have a full schecule, I thought you might be interested in considering for some future time an exhibition of paintings by Frederick Wight, currently - as you know - the director of the University of California, Los Angeles, Art Gallery.

Unfortunately, under my new setup, I can have no guest exhibitions except in group form, like the recent Los Angeles Show. And, I am therefore forced to peddle my enthusiasms.

If you are at all interested, I shall be very glad to send you the collection of color slides Wight left for me. I have a hunch that you will like his work. Wont you please let me know whether you want to see these slides?

My best regards.

Sincerely yours

EGH:ek

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA
Art Galleries

November 10, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Marin Exhibition has gone on its way and I must confess that it gave me a twinge to see it go. It is running on time and opens at the Cleveland Museum, God willing, on the seventeenth.

John's check for $1,000 has arrived and I have just belatedly written him to thank him in all sincerity. It really makes this whole project with the University Press a reality. I go up to San Francisco to discuss matters with the Press tomorrow.

I hope that John and you, too, will be pleased with what I have done - if not, I can alter the pattern. I felt that it was too much for your people to be buying hard cover books on top of your efforts to support the publication, so I am handling $500 of the $1,000 as a direct donation and the other $500 as an order for hard-cover books. I quite realize that this cuts the tax exemption in two, but on the other hand, it does put a solid block of books in John's hands which I could not otherwise give him.

In all haste,

Ever yours,

Fred dp
Frederick S. Wight
Director of the Art Galleries

THE VOICE OF THE WEST

San Francisco Chronicle

KRON-TV
KRON-FM

November 5, 1955

Dear Mrs. Halpert -

Could I buy photographs of the Dove collages and have slides made of them, as I did in the case of Niles Spencer a couple of years ago? I am expanding the section of my course that deals with the American artists of the early 20th century, and I could use a lot more Dove than I have - paintings as well as collages.

Best regards

SAN FRANCISCO 19, CALIF. GARFIELD 1-1112

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

(18)

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NL = Night Letter

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1955 NOV 9 PM 23

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NA070 PD=DESMOINES IOWA 9 1029AMC=

MRS EDITH G HALPERT=

THE DOWNTOWN GALLERY 32 EAST 51ST ST=

PLEASE SHIP ZORACH BRONZE CHILD AND CAT EXPRESS COLLECT
VIA BERKLEY EXPRESS COMPANY LETTER FOLLOWS=

DWIGHT KIRSCH=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

November 7, 1955

Mr. Theodore Slesson
Chi Psi Lodge
Williamstown, Mass.

Dear Mr. Slesson:

I shall be very glad to cooperate with you in your project.

Unfortunately, I doubt whether we still have a complete set of our catalogues available, other than our own permanent record. Nevertheless, we shall send you what we have in the near future.

Sincerely yours,

EDH/ek

October 21, 1955

Mrs. Simeon Crumbaugh
1018½ E. Front Street
Bloomington, Illinois

Dear Mrs. Crumbaugh:

We have just had photographs made of the two bronzes so that the quality of the sculpture, as it actually exists, may be more apparent.

When you make your decision, will you be good enough to return all of the photographs for our records.

Sincerely yours,

EGH/ek

studio with the hope of acquiring works of art at one-third off, and in quantity, much more. While most of the artists with established galleries are ethical, there are others who play into the hands of the collectors with ready cash.

27-1 This figure seems extremely exaggerated. $5666.67 (in francs) would be a tremendous amount even for a well established artist, in France.

28-1 Please refer to page 22. The 33 1/3% commission with all expenses paid is not the exclusive method.

32-1 We in the American art field refer to this o rganized auction bidding (which includes the dealers of America interested in European art) a cartel.

36-1 In this connection, David Rosen should precede the others, not only in age, but in activity and prominence.

37-1 The term "vital expression" might be included in this.

39 Where would the Whitney Museum fit in?

39-2 As far as I know, neither the Boston Institute nor the Colorado Springs Center has had the slightest influence. The Museum of Modern Art is completely unique in this respect.

41-1 The Guggenheim Museum also buys Contemporary American Art.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

October 29, 1955

The Downtown Gallery, Inc.,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

The two little paintings by Knipschild and Oscar were shipped to you by Railway Express on October 27.

Yours sincerely,

Edwin C. Wilson

October 27, 1955

Mrs. Stephen Stone
118 Elgin Street
Newton, Massachusetts

Dear Sybil:

I, too, enjoyed the evening with you and Stephen and hope that we can do this more frequently in the future. Also, I wrote Spence a long letter outlining the ideas we had discussed. Naturally, I was pleased to learn from you about his enthusiasm for the Brandeis project.

Because the O'Keeffe in the window is one of the two pictures I succeeded in getting her to price specially, I took a chance on sending it to you so that you may have an opportunity of studying it in your own environment - with no obligation, as you know. Keep it as long as you like, as we are never in a hurry to sell O'Keeffes and have a stock of her work on hand.

I am still hoping to see your house and when the activities in the gallery permit my absence, I hope to get off to Boston for a few days and shall call you.

My best regards.

Sincerely yours,

EGH/ek

October 22, 1955

President Henry Gadd Harmon
Drake University
Des Moines, Iowa

Dear President Harmon:

It was indeed a great pleasure to meet you at last and I enjoyed so much our brief encounters.

In retrospect, it seems I did a great deal of complaining but the mother hen must protect her little chickens, even if they are the size of Stuart Davis. Following your suggestion, I am writing to Kenneth Haines regarding the spraying. Thus, I will bother you no further.

Like many other visitors, I was tremendously impressed with the University's setup and was delighted that one of my artists had a place in this setting. I am pleased, too, that with the cooperation of The Walker Art Center and the Whitney Museum of American Art (we all contributed to the additional expense of more than $2000 for the purpose) the mural consists of three independent units which can be exhibited and add not only to the glory of the artist, but also to the University. Also the temporary removal in 1957 will provide fresh impact when the panels are returned – as well as the publicity which, no doubt, will occur.

And so, I am grateful to you for one of the most pleasant experiences during my stay in Des Moines.

Sincerely yours,

EGH/ek

November 9, 1955

Miss June C. Wayne
1365 Londonderry Place
Los Angeles 46, California

Dear Miss Wayne:

The transparency which you requested is enclosed.

I am sorry that you are under the impression that the show was unsuccessful. On the contrary, it had a tremendous attendance, a number of paintings were sold and a number were invited to major national museum exhibitions.

Sincerely yours,

EGH/ek
Enc.

November 1, 1955

Mr. Patrick J. Kelleher
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City 2, Missouri

Dear Mr. Kelleher:

We are very pleased that so fine an example by Charles Sheeler will remain in Kansas City - and are not greedy. I was pleased with the choice of the other artists you listed.

As an amusing coincidence, the Athas were here several days ago and were particularly interested in a painting by Charles Sheeler, which indicates that there is a Sheeler climate in Kansas City.

Our invoice is enclosed. My best regards.

Sincerely yours,

EGH/ek
Enc.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD CLEVELAND 6, OHIO

TELEPHONE: GARFIELD 1-7340

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

October 26 1955

CABLE ADDRESS: MUSART CLEVELAND

My dear Mrs. Halpert:

Thank you so much for the prompt reply and the photographs of the Marin Exhibition. I also received a collection of photographs from Mr. White, but some of those I wanted most ~~were not included~~ either in your or Mr. White's selection e.g. "Headed for Boston," Art Ins. of Chicago

* "Sun, Isles and Sea" and "Machias Maine." We ~~are most anxious~~ to have "Headed for Boston" since we are using it on our invitation.

The price list for the paintings was not included in your letter. Perhaps you would like to send it along now. I shall turn your letter concerning this list over to Mr. Francis since that will be taken care of in his department.

With all good wishes, I am,

Sincerely yours,

Margaret R. Parkin

Margaret R. Parkin
In Charge of Public Relations

MRP:m

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22 New York

* Another photograph I would very much like to have is "Woolworth Building Number 31." — Mrs. Eugene Meyer
c/o Wash. Post Newspaper
Wash. D.C.

November 7, 1955

Professor Francis Golffing
Bennington College
Bennington, Vermont

Dear Professor Golffing:

A catalogue of the current exhibition of Dove's collages is now enclosed. Unfortunately, we have no reproductions other than the black and white photographs, which are available for $1.00. The same is true of his paintings.

Sincerely yours,

EGH/ek
Enc.

October 20, 1955

Mr. Sidney Simon, Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Mr. Simon:

In further reference to your letter of September 28th about the Stuart Davis exhibition, we have nothing in writing from Drake University about lending the Davis murals, and we have not been directly in touch with the University, since it is understood that Harvey Arnason and the Walker Art Center are organizing the exhibition. However, I have just discussed the matter with Mrs. Halpert, who was in Des Moines last week and talked with President Harmon about the exhibition. Mrs. Halpert tells me that President Harmon was under the impression that the exhibition was to begin this fall, which is of course incorrect. With this misunderstanding cleared up, there was no question between Mrs. Halpert and President Harmon about the murals being available for loan.

But since there is many a slip 'twixt the cup and the lip, I think it would be a good idea to have a definite understanding in writing with the University about the loan. Since Harvey has been handling the matter with President Harmon, it might be well for him to get this confirmation when he returns. By that time you will probably know what other two museums are taking the exhibition.

Sincerely yours,

Associate Director

LG:FM

CC: Mrs. Halpert

The Philadelphia Art Alliance

251 SOUTH EIGHTEENTH STREET · PHILADELPHIA 3

October 21, 1955

Mrs. Edith G. Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

We understand from Mrs. Watter that all the Weather Vanes are to be returned to you, with the exception of those which she lent us.

We expect to have a truck in New York early in November, and will let you know a day or two in advance of the delivery date.

Thanking you for your cooperation,

Sincerely yours,

THE PHILADELPHIA ART ALLIANCE

Lydia Hering

Lydia Hering

Form 513–28M-725047(55) 114

This is to certify that the Owner of the Multiple Dwelling located at

Avenue / Street .... No. .... Borough .... is / are

Owner's Name ....

Business Address ....

Residence ....

Agent for Service ....

Address ....

Lessee (if any) of whole building ....

Address ....

Renting Agent ....

Address ....

STATE WHETHER FIREPROOF OR NON-FIREPROOF DWELLING

....

Former owner

Name ....

Occupancy and arrangements

No. of Families .... No. of Apartments ....

Total No. of Rooms per Apartment ....

OWNER MUST SIGN PERSONALLY
NO OTHER ACCEPTED. SEE BELOW

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OWNER'S SIGNATURE (FULL NAME)

Date .... 19........

FILL OUT AND MAIL TO THE DEPT. OF HOUSING & BUILDINGS IMMEDIATELY

Make no entry in this block space

Entered on 509.................. Entered on 243.................. Former Owner (Unit) ....

(Unless notice be filed by owner or lessee, process may be lawfully served by posting on house.)

Signature of agent or attorney not accepted. Any one claiming to have Power-of-Attorney for the owner must file copy of same with this Department. Where an Estate is owner the personal signature of either the Executor, Trustee or one of the heirs is required and for a Corporation or Company an officer must sign personally. Where there is more than one owner the personal signature of at least one is required.

For failure to register, owners are liable to a fine of $50. (See other side.)



EMMA WILLARD SCHOOL
TROY, NEW YORK

November 1, 1955

Dear Sirs:

Concerning your exhibition of Stuart Davis's paintings – I am wondering what prints you have for sale, and at what prices. Could you please send me any brochures or any other information you have concerning Stuart Davis and these prints.

Thank you –

Yours truly,

Jane Friedman

THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7654

4 November 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our exhibition entitled "If Wishes Could Buy" is about to close and your most generous loan to it will soon be returned to you. I therefore take this opportunity to send you our very sincere thanks and to let you know how deeply we appreciate your contribution to this exhibition.

Very sincerely,

Adelyn D. Breeskin

Adelyn D. Breeskin
Director

36. WILLIAM M. HARNETT (1848-1892). Colossal Luck. Dimensions? 1886. The Downtown Gallery, N. Y.

37. THOMAS EAKINS (1844-1916). The Oarsman. Dimensions? Date? Portland Art Museum, Portland, Oregon. Gift of Mrs. Blanche Hersey Hogue

38. WINSLOW HOMER (1836-1910). Adirondacks Lake. Dimensions? 1871. Henry Gallery, University of Washington.

39. ALBERT PINKHAM RYDER (1847-1917). The Equestrian (J. Alden Weir on Horseback). 9" x 12". c. 1899-1903. Portland Art Museum, Portland, Oregon.

40. JULIAN ALDEN WEIR (1852-1919). Portrait of Albert Pinkham Ryder. Dimensions? 1902. National Academy of Design, New York.

41. FRANK DUVENECK (1848-1919). Woman With Forget-me-nots. 40" x 32 3/4". C. 1876. (or The Whistling Boy). The Cincinnati Art Museum.

42. WILLIAM MERRITT CHASE (1849-1916). Portrait of Miss Dora Wheeler. $62\frac{1}{2}$" x $65\frac{1}{4}$". 1883. The Cleveland Museum of Art.

43. ROBERT F. BLUM (1857-1903). Japanese Beggars. 37" x 24". 1890. The National Academy of Design, New York.

44. JAMES A. McNEILL WHISTLER (1834-1903). Gray and Silver, Battersea Reach. 19 1/2" x 26 3/4". 1863. The Art Institute of Chicago, Palmer Collection.

45. MARY CASSATT (1845-1926). Woman Reading in a Garden. 35 1/2" x 25 5/8". 1880. The Art Institute of Chicago, Gift of Mrs. Albert J. Beveridge in Memory of Delia Spencer Field.

46. JOHN SINGER SARGENT (1856-1925). Mrs. Charles Gifford Dyer, Portrait. $24\frac{1}{2}$ x 17". 1880. The Art Institute of Chicago, Friends of American Art Collection.

47. JOHN H. TWACHTMAN (1853-1902). From the Upper Terrace. 25" x 30". 1890. The Art Institute of Chicago (Friends of American Art Collection).
Halt on the Road 28" x 40". c. 1890.
Whitney Museum of American Art, N.Y.

48. THEODORE ROBINSON (1852-1896) Mt. Hood. Dimensions? Date? Portland Art Museum, Portland, Oregon. Gift of Mr. Henry F. Cabell.

49. CHILDE HASSAM (1859-1935). ~~Bailey's Beach, Newport, Rhode Island. 24" x 26". 1901. The Art Institute of Chicago, Walter H. Schulze Memorial Collection.~~

50. FREDERICK CARL FRIESEKE (1874-1939). Memories. 51" x 51". 1915. The Macbeth Gallery, New York.

51. ERNEST LAWSON (1873-1939). Icebound Falls. $39\frac{1}{2}$" x 50". 1919. The Art Institute of Chicago (Friends of American Art Collection).

52. WILLIAM J. GLACKENS (1870-1938). Sailing Boats, Luxembourg Gardens. Dimensions? Date? Kraushaar Galleries

53. ROBERT HENRI (1865-1929) Dutch Joe. 24" x 20". 1910. Milwaukee Art Institute.

54. [illegible] (1871-[illegible]). [illegible]. [illegible]" x 32". [illegible]

I am having the list copied to help me with my photograph selection and shall return it to you shortly.

Sincerely yours,

EGH/ek

Nov. 12, 195[illegible]

Mrs. Halpert –

Last Sunday afternoon I started working part time at the Museum of Modern Art – The hours, in general, have been from 1PM to 7PM and it seems as though this job may continue for the next one or two months – after that –? I enjoy it as it gives me a chance to work around their collection of Paintings, Sculpture etc. – and

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
Director

224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE AD 7-2408

October 28, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am pleased to inform you that Mrs. Robert Straus of Houston, Texas has agreed to lend us for exhibition her collection of Shahn drawings. I am deeply grateful to you for your suggestion of her name and for your share in making this loan exhibition possible.

I don't have Mr. David Harris's address, but I would be glad to write him if you were to send it to me. We want to have the exhibition for a period of two weeks, to open on November 28.

On the printed program of the presentation of "The World of Sholem Aleichem", I would like to make some acknowledgement in the credit lines to you for your kindness. Unless we hear to the contrary, we would list our appreciation to Edith Gregor Halpert, Director, Downtown Gallery, New York City.

Many, many thanks again to you for your helpfulness.

Sincerely yours,

Benjamin M. Kahn
Rabbi

BMK:rw

October 27, 1955

Kaastra Gallery
P.O. Box 41
Palm Beach, Florida

Dear Miss Kaastra:

Your letter addressed to Georgia O'Keeffe was referred to us - as agents for the artist.

Much as we would like to cooperate with you, O'Keeffe does not permit the re-consignment of her paintings. I would not agree to the shipment of her pictures to any other part of the country. The only exception she made was in connection with the Dallas Museum of Fine Arts in Texas, and the Saltonstall Gallery in Del Ray, Florida. This took place about two years ago. I hope at some future time, we shall have occasion to work together.

Sincerely yours,

EGH/ek

THE MUSEUM OF MODERN ART TWENTY-FIFTH ANNIVERSARY

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

October 20, 1955

Dear Mrs. Halpert:

Enclosed herewith are the consignment agreements for the items recently approved for the Art Lending Service collection, and IN and OUT receipts.

We should appreciate your signing all copies and returning the Art Lending record copies to us.

Many thanks for your continued cooperation.

Sincerely yours,

Florence Olson

Florence Olson
Art Lending Service

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

encs.

Archives of American Art

THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEmple 1-0360

EDGAR P. RICHARDSON, *Director*
MRS. ARLINE CUSTER, *Librarian*

November 2, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

How kind of you to help us with the Archives of American Art. It is a very big and ambitious project for us to undertake - in fact its importance and its ramifications seem to grow every day. Your help is greatly appreciated.

We are in the unusual position of having a unique project. There is nothing like it in this country and there is no research institute abroad which is using microfilm, as we are, to assemble rare, unpublished, unique material in a single place.

After a year's trial, we know what we want to do and know that our project is welcomed the country over.

We publish quarterly reports on the progress of the Archives in a special section of The Art Quarterly. You will receive your subscription to The Art Quarterly as part of your gift to the Archives. I hope that it will give you pleasure to watch the growth of our idea.

The secretary will send you a formal Certificate of Gift after the next meeting of our Trustees. In the meantime, I want to give you my sincerest thanks for your encouragement and help.

Sincerely yours,

EPRichardson

E. P. Richardson
Director

EPR:gg

October 25, 1955

Mr. William Lane
Standard Pyrexoloid Corp.
Leominster, Massachusetts

Dear Bill:

Up to the last moment, I had hoped to share your experience on Sunday. But aside from the hangover of fatigue, I got involved with some out of town people who kept me up until two in the morning. I regret that I did not get to the concert and hoped that it was as great a success in Boston as in Baltimore. Do let me know what all happened and please extend my regrets to Roland Hayes. I hope he has plans for New York in the near future.

When are you coming to New York? The Dove Exhibition opens next Tuesday, officially. Naturally we are not having a party.

My best to you.

Sincerely yours,

EGH/ek

November 5, 1955

Mr. Max M. Zurier
4840 West Jefferson Boulevard
Los Angeles 16, California

Dear Max:

After you phoned, I switched the shipment to the Flying Tigers and so, you have had the Doves for quite some time. Naturally, I am eager to know about your reaction to these paintings as seen in the bright light of California. Do let me know.

No doubt, you will be flying in for the Parke Bernet sale next Wednesday. I have not seen the objects as yet, but plan to dash up this afternoon. However, I am sure that I will not be present Wednesday evening as just from the catalogue I can see that it is hardly worth giving up a good evening.

My best regards.

Sincerely yours,

EGH/ak

[Nov. 1955]

THE NEW SCHOOL
66 West 12th St. New York 11
Oregon 5-2700

Dear Mrs. Halpert:

This is the show you helped organize - and this is the letter we are sending around, save for the paragraph marked, which is changed each time.

Have you the paintings available? And could you add one by Jack Leving to the list? Mr. Alan has none to lend.

A. de L.
Adah.

Pl write her we have no Demuth & no Hartley

SOLINGER & GORDON
250 PARK AVENUE
NEW YORK 17

DAVID M. SOLINGER
EUGENE H. GORDON

October 26, 1955

Mrs. Edith G. Halpert
32 East 51st Street
New York 21, New York

Dear Edith:

I share your disappointment over the unfavorable decision of the American Academy of Arts and Letters. Perhaps it would be a good idea to have a meeting of the Foundation's directors. Lawrence has the form. I suggest you set a date and have him send out the necessary notices, which must be mailed at least five days before the meeting date.

I examined the Profit and Loss statement of 32 East 51 Street Corporation. While it gives me some information, what I requested was a balance sheet and it would be helpful if you could provide me with one.

Based upon my knowledge of your general situation, I am inclined to think that the corporation should not be dissolved at this time. If you are in the 50% bracket, which is reached when your annual income is in the neighborhood of $16,000 or $17,000, the corporate rather than the individual form becomes advantageous.

I return herewith the application for extension of the mortgage which you sent me. I think it might be possible to improve the interest rate somewhat. 4% is the best you can expect. You might care to make a stab for it.

If you wish to discuss any of these matters with me further, do not hesitate to give me a ring.

With all good wishes,

Sincerely,

David

October 21, 1955

Mr. Sidney Simon
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Simon:

I, too, enjoyed so much seeing you in Des Moines. The Stuart Davis mural really looked extrordinary. To me it was a real special treat as I saw the three panels in their various stages, from a black and white drawing to the ultimate conclusion. I agree also that it will look better in the exhibition as there will be no tables and torsos covering the lower section of the mural.

I am writing to Dr. Harmon to confirm our conversation. However, it will be necessary for the museums to carry through officially, as in my role of dealer, I have no legitimate status in this respect - although I am a legitimate character. My suggestion would be that with a month or so, an official letter be sent preferably over the signature of Harvey. No doubt, you have his European address and can mail the letter to him for signature.

I like the idea of your forthcoming show very much. Both Shahns are the property of the Museum of Modern Art, but if I may be bold enough to make a suggestion, the two pictures are so small in relation to the sizes of the Europeans' and such Americans as DeKooning, Gorky, Hofmann, etc. It might be a better idea to borrow something like Shahn's more recent painting entitled, "The Blind Botanist" owned by The Wichita Art Museum (the Murdock collection) available through Elizabeth Navas, stationed in New York at 316 E. 66th St. Also, don't you think that O'Keeffe in her earlier work, fits into the picture? I am interested in knowing which examples you are choosing by Kuniyoshi and Marin, whose names appear on the list.

It will be nice to see you early in November when we can discuss this in greater detail after you see the photographic records of the artist. My best regards.

Sincerely yours,

EGH/ek

November 7, 1955

Mrs. Katharine Kuh
The Art Institute of Chicago
Chicago 3, Illinois

Dear Katharine:

I am returning the blanks which you sent me and which have been filled in.

In talking with Ben Shahn, he felt very strongly about making a substitution or substitutions for "World's Greatest Comics", which he was so reluctant to lend. The painting had been damaged previously in an exhibit and Ben was obliged to repair it.

He suggested two pictures which were not in the Biennale and which he values very highly. The photographs of these are being sent to you. As you will note, one belongs to the Wadsworth Athenium and the other to Louis Stern both of whom will, I am sure, cooperate. Also, we have ordered the Sheeler photograph you requested and am writing to O'Keeffe regarding "New York Night" since she either has the negative in her possession, or can tell us where one can be ordered.

It was fun seeing you and I hope next time you will be able to spare an evening as well.

Sincerely yours,

EGH/ek
Enc.

November 2, 1955

Mr. Lawrence Fleischmann
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

As I wrote you recently, we are practically all out of pictures and I am very eager to get back whatever you have no intention of keeping. The Shahn situation is becoming most difficult particularly now when a number of collectors, heretofore concentrating on French art, have come into the American market with a bang. What the situation will be in the near future, I do not know as American pictures stay put so permanently in contradistinction to European art. I have tried to repurchase Davis, Demuth, Kuniyoshi, Shahn, Sheeler and Spencer; but thus far have no luck. Even at the auctions, I have to withdraw, as I cannot afford so much more than the current market. We shall have to engage apprentices to fill in the artists drawings. Even with the Dove collages, which are not easy to take, four of a small number were sold the first day and we had to stop selling Marin's entirely except to major museums. And so, this is really odesse luck. When I had pictures in the old days, I had too few customers; now that I have customers, I have no pictures.

You sure were right, cookie, to come into the field when you did and will be the envy of a good many Johnny-come-latelys. So, will you please ship the pictures to us at once.

I am also enclosing a report of your account in rough form. You will note that in 3½ years your total payments were $13000 or an average of $3500 a year - and you did not give me the $3000 check while you were here. You know how I hate to be a dunner but I have to do this as agent for the artist. Be a good boy and send a fat check, by return mail.

When are you and Barbara coming to town? We really did not have much of a visit last time, but I hope you will save an evening. My love to Barbara and to you.

Yours,

EGH/ek
Enc.

DRAKE UNIVERSITY
DES MOINES 11, IOWA

CARL A. KASTEN
BUSINESS MANAGER

Davis Mural

November 10, 1955

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

Thank you very much for your letter of October 26 concerning the Mural damage. I appreciate very much having your advice.

I have talked to Mr. Kirsch and am in the process of locating a local restorer. Until I have talked to him I am not sure just how we will have the restoration done.

I am enclosing a photograph of the damage as requested in your letter. I trust it is clear enough to give you an idea of the extent of the damage.

Very sincerely,

Carl A. Kasten

CAK:jb

Enclosure

November 1, 1955

Mr. George W. Staempfli
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Mr. Staempfli:

We received word from our photographer to the effect that a number of the prints will be available within the next three or four days. These will be sent to you immediately upon receipt.

Meanwhile, I have started on my foreward and have completed 1200 words. You will definitely have the manuscript before Dec. 1st, as I would like to have you and Lee look it over for any suggestions before the manuscript is in final form. I hope, however, that you will agree with my point of view. Also, I am planning to have some slides made to add interest to my talk.

Have you thought about the idea of suggesting the show to Fort Worth? The Folk Art is such an important background for contemporary art, that it would be valuable to give the north Texans the advantage of such an inclusive exhibition. What do you think?

Sincerely yours,

ECH/ek

November 7, 1955

Mr. Joseph D. Leveman
165 Broadway
New York, N.Y.

Dear Mr. Leveman:

The enclosed is self-explanatory. Will you please take care of the matter at once or if you do not wish to do so, return the papers to to me and I shall have Mr. Selinger's accountant handle it for us in the future.

Sincerely yours,

EGH/ek
Enc.

November 12, 1955

Mrs. Andrew Jergens
10745 Chalon Road
Los Angeles 24, California

Dear Mrs. Jergens:

Unfortunately, Kuniyoshi left very little unsold work and there are no figure pictures available in any medium, other than lithography. However, we succeeded in purchasing a pencil drawing entitled Cafe, which was the original sketch (but a complete statement) for the painting by the same name owned by the Whitney Museum and often reproduced. I am sending you a photograph of this drawing and the measurements and other data are listed. The price is $400.

The lithographs are varied and are priced from $30 to $75. We have no photographs of these, but if you like, we can send you a small assortment of originals to choose from. Your only obligation would be the payment of the shipping charges both ways.

If you would like to have the drawing sent, I shall be glad to do so. If not, would you please return the photograph for our records.

Sincerely yours,

EGH/ej

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JAckson 7-2191

October 31, 1955

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter. Mr. Marin has written us about the Marin and the Doves.

We are making a shipment to Budworth shortly and will include the Shahn and the Kuniyoshi and the two Doves which Mr. Turner has decided we don't need for the Collectors Gallery.

With best regards.

Very sincerely yours,

C. C. Cunningham,
Director

CCC:eg

of contemporary American art that sells minor Old Masters unless you consider Folk Art and other 19th century objects rarely exceeding $10,000 in that category.

22 I am afraid that my notes in this connection were misleading, as the practice of working on a third commission and paying all the expenses listed by you (with the exception of the insurance) was an expression of my personal experience. There may be two or three other galleries that follow this practice which the artists naturally consider an ideal one. In practically all other instances the artist pays his printing and advertising cost, the opening party expenses, and in many instances today the artist is obliged to pay gallery rent, a charge averaging about $500 for a one man show, plus commission and other items.

23-1 As far as I know, during the period of subsidy, the dealer obtained paintings from the artists.

23-2 This is a very vital point. Many of us feel that the artist should not take aesthetic advise. The reason that there is so much repetitive painting abroad as opposed to this country is that the artist is obliged to produce not only pictures of certain size, but of specific subjects. This is a great detriment to any painter's development.

23-3 I wish this were true. Many collectors return from abroad boasting of the fact that they bought quantities of pictures directly from the artists at greatly reduced prices. The same collector will

try to by-pass the dealer here as well by going to the artist's

October 22, 1955

Mr. Stephan Stone
181 Elgin Street
Newton Center, Mass.

Dear Mr. Stone:

I am enclosing the insurance valuations which you requested, increasing the figures to allow not only the increased valuations but also the consideration of the insurance company's automatic reductions.

It was wonderful seeing you and Mrs. Stone and I look forward to a visit in the near future.

Sincerely yours,

EGH/ok

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK

JAMES JOHNSON SWEENEY
DIRECTOR

November 4, 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Many thanks for your note enclosing the bill for the Stuart Davis in duplicate, as well as the memoranda for the O'Keeffe.

It is good to have both these pictures back in the office and I hope both may stay.

I am glad to hear that Elisofon had such an iinteresting visit with Georgia. I know what it must have meant to him.

All kind regards,

Sincerely,

James Johnson Sweeney

JJS/w

November 5, 1955

Mr. Eric Hodgins
Fortune Magazine
14 West 49th Street
New York, N.Y.

Dear Mr. Hodgins:

About two weeks ago, while attending the American Federation Conference in Des Moines, I decided to pay a visit to the Wichita Art Museum in Kansas. Antoinnette Kraushaar accompanied me. We were completely overwhelmed with the quality of this collection devoted entirely to American art f rom the 18th century to the last word in contemporary art. While the collection is not enormous, it is undoubtedly the best cross-section of American art in any museum, other than the Whitney. I have since expressed my thoughts and so has Miss Kraushaar to Mrs. Elizabeth Navas, who has full charge of the fund left by Mrs. Murdock for a collection. Mrs. Navas operates in New York where she keeps completely informed with what is happening in American art and with the current market, and I think everyone will agree that she is a most astute buyer, both quality and value-wise. Her adress is 316 East 66th Street.

I am writing all this to you as I think that there might be a place in your forthcoming series on the art market, to refer to this collection and the great increase in valuation over a period of 15 years and applying to approximately 150 items. Several days ago, I asked Mrs. Navas to let me have the photographic record of the collection, and I have the material on my desk. We went over some of the prices and were both astonished at the large increase in many of the paintings over so short a period, and the greatly enhanced valuation of the whole.

I hope that you will stop by one of these days, so that I can show you the photographs and, if you like, introduce you to Mrs. Navas. In a ny event, it will be nice to see you.

Sincerely yours,

EGH/ek

November 9, 1955

Mr. George Staempfli
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Mr. Staempfli:

A large group of photographs was sent to you today, and another will follow.

I am still rather stymied about the selection from this gallery, as there is no object in duplicating artists or types of paintings and sculptures. Won't you please let me know what success you have had and what loans are definite.

I am well on the way with the catalogue foreword, but in this instance specific references must be made and a list is necessary for this purpose.

Forgive me for being so persistent, but I am sure that you can understand the situation. Also, I feel that a good deal of saving can be affected by using freight for shipping the heavy sculpture. This, too, requires additional time.

And so, I look forward to hearing from you.

Sincerely yours,

EGH/ek

Prof. Francis Golffing
Bennington College
Bennington, Vermont

1 November, '55

Dear Sirs:

I'd like to use illustrations of some of Dove's collages for purposes of demonstration in the class room. Are there in existence any good reproductions of the collages (or those of the oils)? Your information would be much appreciated.

Yours very truly

Francis Golffing

Since you want me to be frank, I shall give you my opinion without any fuss and feathers. The article as a whole incorporates a tremendous number of vital facts, but I do not feel that it resolves itself into a point of view or a summation.

Again, as an American dealer, I feel very strongly that the apologetic inclusions, briefly scattered, create an entirely false impression. If you would check sales records in comparative figures between 1940 and 1955, you would find that the increase in sales of contemporary American art have been phenomenal; that thousands of young collectors with a true dedication have appeared on the scene; that superb collections are being made by the middle age group and that even such outstanding collectors of European art as Nate Spingold, Leigh Block and others, are now adding major American contemporaries and removing the line of demarcation. This is unquestionably the beginning of a native trend based on recognition of quality in American art and also on the fact that the French market is removing itself rapidly by the fabulous prices.

I would like to see the American market isolated in this article and it could be done briefly and explicitly to avoid the confusion that I think one would get in its present context.

PHILIP L. GOODWIN
445 PARK AVENUE
NEW YORK 22, N.Y.

October 21, 1955

Dear Mrs. Halpert:

I enclose my check for $1,030.00 in payment for "The Intellectual", a collage by Arthur Dove.

Perhaps you will let me know the date of this and other other pertinent information to put down in the little book in which I keep records of these things. As I told you, I will add this picture to the list of art objects which I am leaving to the Museum of Modern Art in my will.

Many thanks for putting through this arrangement. I think the "Stieglitz" is a wonderful joke, but I like the composition of "The Intellectual" better.

Best regards.

Sincerely yours,

Philip L. Goodwin

P.S. Photo.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22

MARTIN J. FERBER
SHERIFF

JOSEPH MELILLO
UNDER SHERIFF

HUBERT A. HOGAN
UNDER SHERIFF

JOHN A. CHRISTIE
COUNSEL

FRED U. HILLERS
CHIEF CLERK

OFFICE OF THE SHERIFF

COUNTY OF BERGEN

HACKENSACK, N.J.

Telephone
HUbbard 7-4100

October 31st, 1955

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

The enclosed photographs do not represent the type of figure in which I am interested. I am therefore returning the same to you.

However, please accept my thanks for your courtesy.

Very truly yours,

Martin J. Ferber

MJF:DD
(Enc.)

October 25, 1955

Mrs. Joseph Whelan
1360 Oxford Road
Grosse Point 36, Michigan

Dear Mrs. Whelan:

Ben Shahn was in this morning and advised me he is completing the painting shortly. Thus I am committing myself to advise you about this the moment it arrives. If there is no possibility that you may be in New York shortly thereafter, I shall send you a photograph promptly.

Sincerely yours,

EGH:ek

November 1, 1955

Mr. Edwin C. Wilson
3122 P Street, N.W.
Washington 7, D.C.

Dear Mr. Wilson:

This is to acknowledge receipt of the two paintings by Knipschild and Oscar. Thank you for being so prompt.

A credit slip is enclosed.

Sincerely yours,

EGH/ek
Enc.

November 7, 1955

Miss Jane Friedman
Emma Willard School
Troy, New York

Dear Miss Friedman:

The only prints made by Stuart Davis in recent years, are two serigraphs in color. These are listed below together with the group of black and white lithographs dating back to the 30's and 40's.

Unfortunately, we have no pamphlet nor photographs of the prints. Perhaps, when you are in New York, you can arrange to come in to see the originals.

Sincerely yours,

BGH/ek

November 2, 1955

Mr. Robert Carlen
353 So. 16th Street
Philadelphia, Pennsylvania

Dear Bob:

I am sorry that you have been so displeased with the Butler payments, but it is something of which we have no control whatsoever. I have, as you know, advanded the payments to you right along although your investment was only $2400. After all, I am sure, that you have and have had paintings in your collection which took years to sell and called for a long wait in return.

However, I am now enclosing the final payment, deducting 50% of the original expenses.

Sincerely yours,

EGH/ek
Enc.

Chi Psi Lodge
Williamstown, Mass.
October 30, 1955

Dear Mrs. Halpert,

I am a senior at Williams College engaged in writing an honors thesis concerning the trends of American art over the past half century. To undertake this task one must investigate documents that show who was exhibiting and what was popular over this period of time. Williams lacks much information in the field of contemporary art, particularly with regard to the activities of the galleries.

Mr. S. Lane Faison, the chairman of the art department, suggested that I contact you to see if you could possibly send us all the available catalogues and print-announcements of shows of American artists covering the past twenty-five or thirty years. These would be bound and placed in our library as a record of changing interests in American art over this period.

Thank you very much for any assistance you may offer us.

Sincerely,
Theodore Slosson
Theodore Slosson

Dear Mrs. H.
If you could help out on this we'd greatly appreciate it.
Best regards —
Lane Faison

[Nov. 1955]

Dear Edith:

I want to thank you, were that possible, for many encouraging things you have done for me during the last few months especially. Your good words have been a great help.

May Christmas joys be yours.

Elizabeth Novas

November 5, 1955

Dr. Paul J. Sachs
Widener Library - Room F
Cambridge 38, Massachusetts:

Dear Dr. Sachs:

Please do not hesitate to return the two drawings which you purchased recently. If the Fogg Museum committee is unenthusiastic about these, it would indeed be a great mistake to force the pictures on the institution. Also since the artists were paid originally, there will be no embarrassment involved for you and for me. A credit is enclosed.

And do, come in soon again.

Sincerely yours,

EGH/ek
Enc.

October 25, 1955

Mr. Joseph N. Lacy
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Lacy:

It was good to hear from you and naturally I am very happy that you too thought the Davis mural is "wonderful". For me it was especially exciting to see it in its current setting, after watching the progress from a rough sketch through the drawing and individual canvasses.

Indeed, I agree with Stuart in his enthusiasm for the architecture and his pride in being part of it. However, unlike Stuart, I am still concerned with the future of this work of art. It is really vulnerable in its present state and I do not know how we can arrange to have it sprayed immediately before any of the high-spirited youths get rambunctious and throw something inadvertently at the paintings. I spoke to Pres. Harmon and to Kenneth Haines, but no one seems to have the authority to do this. Won't you please give someone the instructions? The suggestion made was polyvinyl acetate and, I believe, that Mr. Haines already has the special nozzle for the spraygun. I can get more explicit directions from Morton Bradley, if you desire.

It seems logical that the Cowles Foundation will realize the advantage of preserving a truly valuable work of art. As I said on several occasions, three independent paintings by Davis are extremely valuable and the Foundation already has had the advantage of an investment of considerably more than $2000 made jointly by the Whitney Museum, The Walker Art Center and me.

Now to your letter, I shall get in touch with the Cowles Foundation regarding the insurance policy.

My best regards.

Sincerely yours,

EGH/ek

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

November 10, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

Mrs. Bryner-Schwab tells me that you now own Kuniyoshi's Island of Happiness, which is one of the pictures we want to reproduce in the Praeger book. If this is all right, may I trouble you for a brief note of written permission, and also whether ownership should be credited to you or the Gallery?

My best as always,

Yours sincerely,

Jack
Curator

JIHB:pp

JUNE C. WAYNE, 1365 Londonderry Place, Los Angeles 46, California

October 21, 1955

Dear Mrs. Halpert,

Thank you for your letter informing me about the Whitney choosing my painting for the forthcoming show. Naturally, I am pleased.

I find myself in need of my transparency THE MESSENGER, which is the large painting Fred originally suggested for your show. Will you be kind enough to mail it back to me? They are quite expensive to take, and it is my only one.

It was our impression, out here, that New York received us with an enthusiasm amounting to indifference! I hope that, in the gallery, you saw more reason to be hopeful that there might be some interest in our work.

Thank you for expediting the return of my photo-transparency and for using your good offices in behalf of this part of the world.

Kind regards

June Wayne

DRAKE UNIVERSITY
DES MOINES 11, IOWA

OFFICE OF
THE DIRECTOR OF PUBLIC RELATIONS

November 7, 1955

Miss Edith Halpern
The Down Town Gallery
32 East 51st Street
New York City, N. Y.

Dear Miss Halpern:

Here is a black and white glossy of the Stuart Davis mural in the Dining Hall at Drake University. I have sent Mr. Davis six copies.

I am sending him a full color reproduction as soon as it is finished for us by a New York firm.

Sincerely,

Robert L. Stuhr
Robert L. Stuhr
Director of Public Relations

October 21, 1955

Mrs. Osias Dodge
Norwichtown, Connecticut

Dear Mrs. Dodge:

Thank you so much for sending me the outline of your current exhibition. It is an excellent and highly informative statement which should clarify many of the doubts in connection with Modern Art.

Sincerely yours,

EGH/ek

44-1 This is true without a doubt, but in some instances it worked adversely, particularly with one man shows, in recent years and more so in connection with the " New Trend Exhibition" which was the final touch toward switching interest from non-objective art to the present trend toward figure painting.

46-1 I was surprised to find Homer and Eakins in the $1000 category, and so would prospective buyers. The museum personnel who classified them there, must be quite naive. Just as they appear in classifying the three contemporary artists mentioned as just "established" and not experimental. Dove is acclaimed as the fore-runner of the entire American Romantic Expression movement.

48-1 Again I feel that a patronizing term (the use of "Conservative Patriotism") is applied in connection with American art.

November 7, 1955

Mrs. Barbara Rockefeller
Pierre Hotel
60th Street and Fifth Avenue
New York, N.Y.

Dear Mrs. Rockefeller:

Congradulations on your new enterprise.

After reading the report of your purchase and plans, I had a brainstorm and would like to make a very exciting suggestion to you.

If you are interested in hearing about this, won't you phone me. I have a hunch that you will like the idea. In any event, it would be nice to talk to you. Perhaps, I can coax you to come up for a drink.

My best regards.

Sincerely yours,

EGH/ek

Rufino Tamayo
Woman arra Hair
1943
Gou. 22½ x 29¾

November 5, 1955

Mr. Boris Mirski
166 Newbury Street
Boston, Massachusetts

Dear Boris:

No doubt, by this time you will have had a complete report from Joe Gersten about his final decision relating to the Nadelman sculpture. I feel that it would be a great mistake for him to be involved in this, in view of all the strange persons concerned. Before he made the decision, I suggested that in addition to the $600 which you will have to pay, a fee of $200 would be logical for your services and he agreed to this. Thus, that figure will stand and I shall pay it.

Meanwhile, I am enclosing my check for $800, so that you in turn can pay the insurance company. Will you send me a bill for our records. Also, can you ship the sculpture in the near future? Incidentally, how long would it take to have the arm carved and attached?

For your information, I shall hold the sculpture until I find a bargain for Joe which I will sell to him at cost with a prospect of making a profit on "Tango".

And so, what is going on on Newbury Street? When are you coming to New York? I don't expect to be in Boston before December 13th, when I will have the great experience of hearing Karolik, tender tenor. My best regards.

Sincerely yours,

ECH/ok
Enc.

October 27, 1955

Mrs. James M. Spreuse
3625 Gunston Road
Alexandria, Virginia

Dear Mrs. Spreuse:

In reply to your letter, I am enclosing a catalogue illustrating the six weather vanes we have produced in quantity (limited editions of 50). The catalogue also explains how and why these were made by us from the original molds owned by the Cushing Company. The prices are as follows:

A - Angel Gabriel	$150
B - Formal rooster	475
C - Deer Placque	75
D - Scroll arrow with hand	65
F - Pickerel	225
L - Black Hawk	190

These are in copper, hand hammered and acid finished, and are now ready for delivery at one week's notice.

Sincerely yours,

EGH/ek
Enc.

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 2, MISSOURI
Cable Address: Neltrust

October 29, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry to report that the Friends of Art at their annual meeting were not able to acquire all three paintings from the Downtown Gallery. They were, however, very enthusiastic about the Sheeler and have voted to purchase it for their collection. I wonder if you would be kind enough, therefore, to send a statement to the Friends of Art, Nelson-Atkins Gallery, Kansas City, Missouri, and we will push through the mechanics of payment as quickly as possible.

I was particularly disappointed not to have the Shahn also, but I think another year may see his final entrance into the collection.

We are shipping the paintings to Budworth early next week and the Davis and the Shahn will be delivered to you.

You may be interested to know the names of the other artists whose works were acquired, namely Rattner, Morris Graves and Kienbusch.

I want to express our deep appreciation to you for all your support and assistance to the Friends of Art.

With very best regards.

Yours sincerely,

Joe Kelleher

Patrick J. Kelleher
Curator of European Art

P.S. I was so sorry that you and Miss Kraushaar couldn't get to Kansas City, but we are all looking forward so much to seeing you at the time of your lecture and showing you the Gallery.

Mrs. Frank W. McCulloch
3642 Upton Street N.W., Washington 8, D. C.

October 22 1955

Dear Mrs. Halpert,

Recently, you wrote Mrs. Joseph L. Rauh of Washington about a Shahn print, "Three Scoops" which we had seen and admired in your gallery.

We do appreciate your efforts in finding one and now feel badly that neither of us is going to take it at the moment. Mrs. Rauh has decided definitely against it, and I still want to pursue my number one favorite Shahn, "Silent Music", a bit further before giving it up completely.

This print has, I know, been sold out for a long time--- but perhaps by this time some of the owners may be willing to sell.

Thank you again for your help and kind attention.

Sincerely,

COLEMAN ART GALLERY
255 SOUTH 16TH STREET
PHILADELPHIA 3, PENNSYLVANIA
PENNYPACKER 5-2636

Oct.26,1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

We regret that you withdrew your watercolors for sale in our Pascin show. We have done very well with the exhibition and could sell a small painting of Pascin if we could get one. Do you have one for sale or know of one that we could buy at this time? Please let us know.

Your drawings have not sold, so we are returning same this Friday by truck. Thank you.

Let us know about the painting.

Sincerely,
David Coleman
David Coleman

PAUL J. SACHS
WIDENER LIBRARY · ROOM F
CAMBRIDGE 38 · MASSACHUSETTS

KIRKLAND 7-7600
EXTENSION 2170

November 1, 1955

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

You are going to consider me an infernal nuisance. As you know, however, anything that I buy goes to the Fogg and in view of the fact that I have found little or no enthusiasm for the selections that I made during our pleasant visit—visits which I always enjoy so much—I have decided, with your permission, to ask you to kindly cancel the transaction.

Mind you, I am perfectly aware that at 77 I ought not need a guardian and that I made a commitment when I said that I would take them, so I am perfectly ready to have you keep them for me and to pay for them unless it is entirely convenient for you to take them back.

If I do keep them I will counsel with you the next time I have the pleasure of visiting you just where either or both works would be appreciated, [illegible].

With kind greetings,

Sincerely yours,

Paul J. Sachs

PAUL J. SACHS

PJS:H

November 9, 1955

Art Lending Service
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Gentlemen:

I have a recollection of having inquired previously about the Ben Shahn watercolor "Phoenix", which was not included in the shipment we received on October 17th.

Will you be good enough to tell us whether you are planning to retain it for further rental, or whether there was some slip up in the shipment.

Sincerely yours,

EGH/ek

October 20, 1955

Art Lending Service
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Gentlemen:

The receipt acknowledging the items returned is now enclosed. We note that the watercolor by Ben Shahn entitled "Phoenix" was not included in this delivery. Will you please let us know whether you are planning to retain this for some special purpose or whether it was inadvertently omitted.

Sincerely yours

EGH:l

write No

November 7, 1955

Dear Sirs:

I am an American at present living im Berlin, Germany. For the past two and a half years I have been studimg at the Berlin Acadamy of Art under Prof. Hans Jaenisch. I am from California and have been paimting over ten years. I exhibited in local exhibits in Los Angeles before coming to Europe and have exhibited here in Germany through the Acadamy these past two years.

I am very much interested in exhibiting my latest paintings that I have dome while here in Europe im New York, and I understand that your gallery is imterested in new young talent. If you are interested, I can send you some photos of my work. I plan on remaining here another year or two.

I would certainly appreciate hearing from you in this regard.

Sincerely,

Celeste Gordon

Celeste Gordon
Berlin-Dahlem
Im Dol 58
Germany

October 21, 1955

Miss Elizabeth McCausland
50 Commerce Street
New York 14, N.Y.

Dear Elizabeth:

Thank you so much for sending me the Dove announcement issued by An American Place. This is being returned to you, as you requested.

Sincerely yours,

EGH/ek
Enc.

BORIS MIRSKI

ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

November 8, 1955

Dear Edith.

I have just received a letter from Mr. Brewer confirming the sale of the Nadelman sculpture. Mr. Brewer said I should send him a check payable to Appleton & Cox and a receipt will be mailed to me, the amount is 600.00. Please send me the check and I will complete the transaction. Scoetzoff lost his chance once we started our Russian conversation, I am glad you are getting it. Joe was here and gave me quite a report because I felt terribly in the middle. Thank you for the 20.00 commission - Dr. Mickelsen is a very fine human being and I am grooming him for an eventual important collection. In about 10 days I plan to see you and we can go over such matters that need to be settled.

With all my best
as always.

Boris

November 9, 1955

Mr. Curt Opliger
2204 Ayr Street
Los Angeles, California

Dear Mr. Opliger:

You were very kind to send us the photographs and the information.

Unfortunately, we did not revive the interest without having the paintings to show the prospective clients. Thus, I am returning the photographs as you may have occasion to use them.

Sincerely yours,

EA/ek
Enc.

who is now the Director of the Rhode Island Museum of Art, Providence, Rhode Island -

All stop in to see you every several weeks, hoping to catch you during a free moment -

Thanks, Mrs. Halpert

Sincerely,
Bud Holman

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED

BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

INVOICE

Nov 6 – 1955

Dear Edith. Since Sivitzoff made such a effort to obtain the Nadelmann by offering Drews a much larger amount than the six hundred that I waited until the check cleared to call the piece yours. There is a major repair job involved in the broken figure as both legs are broken at the base and the arms which must be newly carved. Joe promised to give me a photo so an enlargement can be made to fit the size of the figure, it will take a good sculptor to do it. I am very busy and opening a new show after that a visit to N.Y.

With all my very best,

Bo[illegible]

Bills Payable on Presentation

Fortune

TIME & LIFE BUILDING ROCKEFELLER CENTER NEW YORK 20

November 8th, 1955

Dear Mrs. Halpert:

To you, whose friendly criticism helped us so much with Part I of our article on the Great International Art Market (now on the press), I am herewith enclosing a first draft manuscript of Part II.

Would you be good enough to give it the same benefits of reading and comments as you gave Part I?

Whereas Part I dealt mostly with the current news of the Art Market, Part II, as you will see, deals with the techniques and directions of the market.

In order to take full advantage of your comments we shall need to have your marked manuscript, or preferably and hopefully, typed comments, back in our hands by Tuesday November 15th. Let me assure you, however, that should you find it possible to let us have your comments before then, they would be doubly welcome for being early.

Once again, a first class special delivery, stamped envelope is enclosed.

Sincerely yours,

E Hodgins

Eric Hodgins
Board of Editors

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

UNIVERSITY OF SOUTHERN CALIFORNIA
3518 UNIVERSITY AVENUE
LOS ANGELES 7

October 25, 1955

L.A.Allen
The Downtown Gallery
32 East 51 St
New York 22, N.Y.

Dear Mr. Allen:

Please excuse the omission of theinformation on the paintings. Dakota Profile #1, Harvesters, is 24x40" for $250.00. This painting is at present in the Chaffey Invitational Exhibition in Ontario. Profile #2, Toronado is 24x36" for $150.00. Two others in the series are completed, #3, Winter, showing in the Upstairs Gallery locally and #4, Dust Storm. A #5, Snow Fence is being prepared for the Oakland all Western exhibition. I received the check but did not learn the name and address of the individual making the purchase.

Thankfully yours,

Curt Opliger

Curt Opliger
2204 Ayr St.
Los Angeles 39, Calif.

[encl. Drake Univ. 11-10-55]

COMMERCIAL PHOTOGRAPH
1533 - 63 St. PH 5-1041
DES MOINES, IOWA

No.

October 27, 1955

Mr. C.C. Cunningham
Wadsworth Atheneum
25 Atheneum Sq. North
Hartford 3, Conn.

Dear Mr. Cunningham:

Thank you for your letter. A bill for the watercolors is enclosed. Someday, I hope an outstanding oil by Dove will represent him at the Wadsworth Atheneum, together with these two fine watercolors.

I was very amused about the Marin. We included this painting for the rental library as a hoax, but I am glad that you took advantage of the situation for the museum. Whatever information we have available on these paintings, will be sent to you in the near future.

We should very much like to have the balance of material returned to us at your earliest convenience. I am referring to our consignment #5498 and to the four remaining items. Much as I would like to cooperate with Mr. Turner, we cannot possibly let the Shahn remain in the rental library as it is a new painting and there are a number of collectors waiting for one in that price category. However, if he would like to retain one or two watercolors by Dove, it would be perfectly alright with us.

Sincerely yours,

EGH/ek
Enc.

November 5, 1955

Mrs. John Barclay
Greensbough, Pennsylvania

Dear Mrs. Barclay:

As I promised a photograph of the Ben Shahn is enclosed, although it is actually reserved by a museum. However, it will give you an opportunity to compare the two paintings.

Meanwhile, I have written to the Carnegie Institute to put a reserve on Shahn's "Second Spring" until your visit to New York and your subsequent decision.

I look forward to your visit.

Sincerely yours.

EGH/ek
Enc.

Neiman-Marcus

DALLAS 1, TEXAS

November 7, 1955

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, NEW YORK

MY DEAR EDITH:

I am sorry to advise you that we have not sold any of the weather vanes as yet.

With best regards,

Stanley

Stanley Marcus

jb

Samuel Himmelfarb

2500 West 21st Street -

Chicago 8, Illinois.

November 1, 1955

Downtown Galleries
51st Street Near Madison
New York City, N.Y.

Attention: Miss Halpert

Dear Miss Halpert:

I am impelled to write to thank you for a most interesting visit with you at your office several weeks ago. Considering that you had just come back from a trip, and were head over heels in work, I doubly appreciate the time you spent looking at the color slides of my paintings.

At that time you made several interesting suggestions about new galleries that might be interested in handling my work, and I am going to follow through in an endeavor to tie-up with a New York dealer.

Should there be anything in Chicago that I could do for you by way of information, or leg work, please call on me. I would be most happy to show my appreciation in this way.

With kind regards.

Samuel Himmelfarb

SH;lk

Webb

Nehasane N.Y.
Nov. 13th 55.

Dear Edith,

I am up here in camp so do forgive the paper and the writing. Thanks for your nice letter and I will have the paintings and velvets delivered to you. Do look at them yourself and see that they are all right. As I have said before I do not want you to take these back for credit unless you want to.

You ask what I am going to do to substitute these. We must find earlier ones for the Dutton house. The Blythe's could go in it perfectly but they look wonderfully where they are. I have not looked for anything as yet but hope to this winter and with your help.

As I wrote you the Stage coach Inn can have the Tavern signs and sculpture together and then the examples that I have kept from you I will hang as a small gallery on the second floor of the Dorset house.

With a Museum one must listen to criticism from those that know and the velvets and Providence belle were not appropriate in that house, and with the Garbish and their wonderful collection of Folk Art, I do not want to go into this field to any great extent. Am I right.?

We move back to the city on Dec. Ist. and it will be good to see you and discuss everything as we always have done.

Watson has had a mean cold and it is just what the Drs. did not want him to get. Hope to go back to Shelburne tomorrow, Am doing quite a bit of planting and grading there this fall and just hate to be away. So much love to you and so many thanks for being such a good friend.

Devotedly, Electra

very interested in getting it to Oslo if it were possible. She expressed the hope that she might contribute, in some way, to the cultural relations between Norway and the U.S.A.

Mrs. Strong has already taken the initial steps to realize this idea of a closer contact between our two countries, in that she has obtained the loan of individual works for the Embassy from the Museum of Modern Art and Mrs. Edith Halpert, Downtown Galleries, both in New York. These pictures, together with the family's private collection, comprise, at the present, a small but very interesting collection.

The first thing that catches the eye in the library is a very decorative summer landscape by the famous American painter, Stuart Davis, born in 1894. It can be said that Davis transforms the motif -- in this case a very ordinary village motif -- into a decorative simplified plane figure art, where nonetheless space plays an important role. With steady variations in forms and colors and with "angular variation of successive bases of directional radiation", as the painter himself expresses it, he seeks not to portray the landscape but to create something new based upon his special impression as an artist.

The Negro, Jacob Lawrence, is much younger, born in 1917, and is represented here by a gouache which is called "Piano" and has been loaned by the Downtown Galleries, New York. This young painter is represented in a number of American and foreign galleries, has received a series of awards and has been written about in a number of articles in leading American art magazines. To see this painting is a decidedly interesting experience, even if it is difficult to form an intelligent opinion on the basis of the one gouache which possesses a drive in coloration where a powerful red dominates, accompanied by dark blue and green.

In the library there also is another very interesting gouache by an American Indian, Awa Tsireh, who in a naive primitive style depicts a fall festival, "Green Corn Ceremony". Charles Sheeler, born in 1883, calls his abstract composition "Wind, Sea and Sail", which incidentally, in my opinion, is an excellent way to give the essence of the title apt expression. It is painted in a very controlled and cultivated coloration, fundamentally based in blue and gray and in a rich variation of form, where it is easy to note that the painter has learned much from cubism and abstract tendencies in European painting.

As we walk on, it is difficult not to stop before a very delightful and curious old picture from 1841 by an unknown painter

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
MAyflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

October 24, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Since calling you excitedly about the Ben Shahn, I have been advised by the President of my Committee for art purchases that we mustn't propose any new purchases, including the Shahn within the near future. Naturally, I am frightfully disappointed but will simply have to take my chance on another fine picture at a later date. Don't send this one as there will be no point in bucking the committee. It looks like a very beautiful thing, and I only hope it finds a suitable home.

Gratefully yours,

Gordon
Director

W:ld

Los Angeles, oct. 21. 1955

Bettina Brendel-Spitzer

Dear Mrs. Halpert,

Thank you for your kind letter from oct. 11. I was pleased to hear, that you purchased my painting. – At the moment I am getting ready for a one-man show possibly at the Pasadena Art Museum. I shall send you the catalogue then. With many thanks,

Sincerely yours

Bettina Brendel.

Projected Retrospective Exhibition

250 YEARS OF OIL PAINTING IN AMERICA: **1690-1940**

(including **works by painters born before 1900**)

Museum **of Art, University of Oregon, Eugene**

November 7--December 17, 1955

1. THOMAS SMITH (fl., 1680-1690). Self Portrait. 24 1/2" x 23 3/4". c. 1690 Worcester Art Museum, Worcester, Mass.

2. JOHN SMIBERT (1688-1751). Dean Berkeley and His Entourage. 71" x 95". 1729. Yale University Art Gallery, New Haven, Conn.

3. ROBERT FEKE (1705-1750). Isaac Royall and Family. 56 1/4" x 77 3/4". 1741. Harvard University Law School.

4. GUSTAVUS HESSELIUS (1682-1755). Tishcohan. 33" x 25". c. 1735. The Historical Society of Pennsylvania, Philadelphia.

5. JOSEPH BLACKBURN (fl., 1753-1763). Mary (1745-1786) and Elizabeth (1747-1775) Royall. 57½" x 48". c. 1755 or 1756. Museum of Fine Arts, Boston.

6. JOHN SINGLETON COPLEY (1737-1815). John Quincy Adams. 30" x 25". 1795. Museum of Fine Arts, Boston.

7. CHARLES WILLSON PEALE (1741-1827). Staircase Group. 89" x 39½". 1795. Collection of Dr. Harold S. Colton; Courtesy of the Philadelphia Museum of Art.

8. BENJAMIN WEST (1738-1820). Portrait of Charles Willson Peale. Dimensions ? c. 1768. New York Historical Society.

9. MATTHEW PRATT (1734-1805). The American School. 36" x 50¼". 1765. The Metropolitan Museum of Art, New York.

10. JOSEPH WRIGHT (1756-1793). George Washington, Age 58. 21" x 17". 1790. The Cleveland Museum of Art, Hinman B. Hurlbut Collection.

11. JOHN TRUMBULL (1756-1843). George Washington at the Battle of Trenton. 92½" x 63". 1792. Yale University Art Gallery, New Haven, Conn.

12. GILBERT STUART (1755-1828) Mrs. Daniel Pinckney Parker. Department of Fine Arts, University of Southern California, Los Angeles.

13. ROBERT FULTON (1765-1815). Self Portrait. 29 3/4" x 24 1/2". c. 1807. William Rockhill Nelson Gallery of Art, Kansas City, Missouri.

14. SAMUEL F. B. MORSE (1791-1872). Marquis de Lafayette. 96" x 64". 1826. Collection of the City of New York.

15. JOHN NEAGLE (1799-1865). Portrait of Gilbert Stuart. 27 3/8" x 22 1/2". 1825. Museum of Fine Arts, Boston.

16. [illegible] PEALE (1[illegible]). [illegible]

THE DENVER ART MUSEUM

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 8337

ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

November 9, 1955

Edith Halpert
Downtown Gallery
32 East 51st ST.
New York City, N.Y.

Dear Miss Halpert,

As you may remember each spring the Denver Art Museum plans an exhibition designed to supplement the teaching program of the Denver Public Schools. About 10,000 students visit the Gallery at that time after having studied in class a handbook published by the Museum.

For the spring of 1956 the Museum-School committee plans an exhibition dealing with the history of costume. We are trying to obtain paintings, tapestries and sculpture that portray the dress of various periods. We wondered if you could help us with the American 19th century era. Portraits that are strong in costume detail are most welcome, but also there is a need for paintings which show the costume as it was worn in the settings typical of the time.

The exhibition will run from March 1 through April 30, and will be called "Clothes Make the Man". Loan material would have to be in Denver by the 15th of February, with the Denver Art Museum covering the costs of packing, transportation and insurance.

Glossy prints are much needed for the publication which goes to the press well in advance of the exhibit so it will reach the schools for study.

We remember with appreciation your help in the past.

Sincerely,

Otto Karl Bach

Otto Karl Bach
Director

OKB:ld

November 11, 1955

Mr. Richard Loeb
Casilla 240-V
Correo 15
Santiago, Chile

Dear Richard;

We have just completed an audit of the books and records of The Downtown Gallery for the fiscal year ending August 1955, and find that your account is long past due. The amount outstanding is $300, due since January 1953 - almost three years.

It is important that all accounts be paid promptly and we would appreciate cooperation on this matter before referring the account to our legal department.

Sincerely yours,

EGH/ek

October 25, 1955

Miss Lydia Hering
The Philadelphia ArtAlliance
251 South 18th Street
Philadelphia 3, Pennsylvania

Dear Miss Hering:

Yes, the weather vanes are to be returned to this gallery.

Mrs. Watter will give you the list of those she wishes to retain and all the rest may be sent to us whenever you are prepared to do so.

Sincerely yours,

EGH/ek

November 7, 1955

Mr. Dwight Kirsch, Director
Des Moines Art Center
Greenwood Park
Des Moines, Iowa

Dear Dwight:

Billy Zorach was in yesterday and mentioned that you had asked to have the "Child and Cat" sent to you. Is this true?

We have it here at present, and I shall be glad to ship it pronto if you let me know accordingly.

Have you recovered from all the festivities? It sure was a grand series of parties or should I say a series of grand parties, and, the museum is really magnificent.

Sincerely yours,

EGH/ek

Mr. Frederick S. Wight

No doubt the plate printing has been completed by this time. We have received numerous calls from the plate doners asking when the over-run would be received. Can you give me some idea, as a good many of these folk are following the newspaper slogan regarding doing their Christmas shopping early, and are printing their Christmas cards very shortly.

Confidentally, what is your reaction to the Carnegie Exhibition and the prize awards? I am very eager to know and shall in turn send you my distribe. Life in the art world continue its utter fascinating and again it is just as well that I manage to keep relatively quiet.

And so, my very best regards, as ever

Sincerely yours

EGHla

I.M. SCHWARZKOPF, INC.

122 EAST 42ND STREET
NEW YORK 17, N.Y.
OXFORD 7-0266

IRVING M. SCHWARZKOPF

REAL ESTATE
MANAGEMENT
LEASING
SALES

October 27, 1955

32 East 51st Street Corporation
c/o Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

The name of my management company has just been changed from Arthur S. Lukach, Inc. to I. M. Schwarzkopf, Inc. and all future communications will be under the new name.

Please advise the Liability Insurance Company covering 32 East 51st Street of the change in name of the managing agent so that we are properly covered.

Best regards,

Irving M. Schwarzkopf

IMS/pvk

WILLIAM H. LANE FOUNDATION

LEOMINSTER, MASSACHUSETTS

October 28, 1955

Mr. Lawrence Allen
The Downtown Gallery
32 East 51 Street
New York, 22, New York

Dear Lawrence:

I suggest you ask Mr. Wight to order 3,500 color reproductions of the Marin.

Will you please send me a couple of prints of my newly acquired Sheeler Massachusetts Barn.

2152

Warm regards,

WILLIAM H. LANE FOUNDATION

W H Lane

William H. Lane

14982-Shahn

WHL:RTM

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

October 20, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

When I saw you in Des Moines I did not know that I should find a letter from you on my desk on my return.

Thank you for your answer to my query about the royalty and reproduction rights. I think this arrangement is completely reasonable. If I remember, it develops from some very long, hard work that Bart Hayes did for the Association of Museum Directors and on which we were all on agreement. It is helpful when there is a recognized policy and I think you are very wise to have added this note to your statement. I hope that we shall have occasion before too long to call on you for permission to reproduce one or another of our recent acquisitions.

The Des Moines meeting really was interesting, wasn't it? I find great encouragement in seeing what sound activity is going on throughout the country. Too often in the concentration on New York, we tend to overlook the rest.

With all good wishes,

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:tk

October 22, 1955

Mr. Jonathan Marshall
Arts Digest
116 East 59th Street
New York, N.Y.

Dear Mr. Marshall:

When you were here yesterday, I forgot to give you the address of Elizabeth Nevas whose New York residence is at 316 East 66th St.

I believe that she is returning from Wichita early next week and can be reached at RE. 4-3273.

Sincerely yours,

EGH/ek

October 26, 1955

Mr. John Walker
Chief Curator
National Gallery of Art
Washington 25, D.C.

Dear Mr. Walker:

Thank you very much for your letter of October 19th. We are delighted to be able to borrow some of the Garbisch pictures. They will add greatly to our exhibition of top quality American Primitive Art.

Lee Malone and I went through your catalogue and have chosen a tentative list of 15 pictures in the hope that you will be able to let us have 10 or 12 of them. They are the ones on the following pages: 15, 18, 22, 31, 32, 35, 44, 48, 67, 74, 84, 91, 99, 104, 112. Perhaps you will be kind enough to let us know which ones will be available, and to send us whatever information and photographs you can spare for our catalogue.

Thank you again for your kindness and generous cooperation.

Sincerely yours,

George W. Staempfli
Curator

GWS/y

November 9, 1955

Mrs. Adelyn D. Breeskin
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Breeskin:

This is to acknowledge the return of the paintings we consigned for your exhibition.

We are always very pleased to cooperate with you and I am glad that the show was a success.

Sincerely yours,

EGH/ek

November 1, 1955

Mrs. Frederick Camp
71 East 71 Street
New York, N.Y.

Dear Mrs. Camp:

Several days ago, Mrs. Charles Cunningham was here to select a painting by Marin for her son, and suggested that I write to you regarding several of the pictures that she was so enthusiastic about. Won't you let me know when you can arrange a visit, so that I may have an appropriate selection for your consideration.

It would be so nice to meet you.

Sincerely yours,

EGH/ek

October 21, 1955

Boris Mirski Art Gallery
166 Newbury Street
Boston 16, Mass.

Dear Boris:

Thank you for sending me the information which I transmitted to the client very promptly - before leaving for my mid-western trip.

Mr. Drewes has been here several times and I understand that the claim has finally been settled. As a matter of fact, I have evidence in the form of a check into the Gersten account.

I did not know that you too were negotiating for the Nadelman sculpture and had offered Drewes a higher figure originally. Also, I had promised this carving to another client as it had never occurred to me that Gersten would risk such a transaction - accepting a higher figure for full damage and then reacquiring it at a bargain price.

The Stones (I like these people so much) were here this week and I got a pretty good idea of the Spencer Cowen situation. I have already written to the latter working up into an active job, his secretaryship at Brandeis University. I also learned that you are getting well organized and hope that your new setup will be a great success.

Do come in soon.

Sincerely yours,

EGH/ek

I. M. SCHWARZKOPF, INC.
122 EAST 42ND STREET
NEW YORK 17, N.Y.
OXFORD 7-0266

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

November 9, 1955

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

The enclosed form was with the sprinkler inspection papers you sent me. If you have not previously submitted a form of this type it should be filled in, signed, and sent to the Department of Housing & Buildings, Municipal Building, New York City.

Sincerely,

Irving M. Schwarzkopf

IMS/pvk
Encl.

MILWAUKEE
NOV 2
7 PM
1955
WIS.

UNITED STATES POSTAGE

Downtown Gallery
32 East 51st Street
New York, New York

Dr. Joseph Otterman
1520 E. Engineering Bldg
University of Michigan
Ann Arbor, Mich.

UNITED STATES
POSTAL CARD

THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Halpert
Downtown Gallery
32 E 51 Street
N.Y.C. N.Y.

October 21, 1955

Mr. Stephen Stone
181 Elgin Street
Newton Center, Mass.

Dear Mr. Stone:

I am listing below the current valuations of the five paintings:

Kuniyoshi	"Sister Act"	Crayon	$1500
Levine	"Benediction"	Oil	3000
Zerbe	"Two Equal Horses"	Encaustic	1200
Zerbe	"Hooded Figure"	Encaustic	1600
O'Keeffe	"From the Plains"	Oil	2000

Sincerely yours,

EGH/ek

Gallery.

78. JOHN CARROLL (1892-). Three Figures. 21" x 28½". 1929. Collection of Mr. and Mrs. Lesley Green Sheafer, New York.

79. CHARLES SHEELER (1883-) Newhaven. 29" x 36". 1932. The Downtown Gallery.

80. PRESTON DICKINSON (1891-1930). Still Life. Dimensions? Date? Kraushaar Galleries.

81. THOMAS BENTON (1889-). Persephone. 72" x 56". 1939. The Artist.

82. GRANT WOOD (1892-1942). American Gothic. 29 7/8" x 25". 1930. The Art Institute of Chicago (Friends of American Art Collection).

83. JOHN STEWART CURRY (1897-1946). Baptism in Kansas. 40" x 50". 1928. The Whitney Museum of American Art, New York.

84. YASUO KUNIYOSHI (1893-1953). Boy Taking Cow Home. 28" x 42". 1923. The Downtown Gallery, New York.

85. FRANKLIN C. WATKINS (1894-). Negro Spiritual. 54" x 36". 1933. The Frank K. M. Rehn Galleries, New York.

86. IVAN LE LORRAINE ALBRIGHT (1897-). Self-portrait. 30" x 20". 1934. The Public Works of Art Project, Region No. 10; Courtesy of the Art Institute of Chicago.

To bed — I'll be working Saturdays and Sundays but then will be off during the week at times. — The job, as it stands, is not permanent. — So when things calm down for you (if they ever do!) you can reach me nearly any morning if you care to continue some

WALKER ART CENTER

... Lyndale Avenue South   Minneapolis 3, Minnesota   Telephone: GEneva 0301   H. H. Arnason, Director

24 October 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of October 20th. The Ben Shahn PHOENIX has not been returned to you because it is out on rental. If you wish to have it returned, we can recall it with a month's notice to the rentor. Otherwise, we will send it back to you when the rental period is terminated.

Sincerely yours,

Mary Ann Bieter

Mary Ann Bieter
Registrar

23 Wall Street
New York 8

November 7, 1955

The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Sirs:

At the request of Mrs. Charles C. Cunningham I am enclosing herewith check for $2,000.00, in payment of a painting by Marin, which Mrs. Cunningham has purchased from you.

Very truly yours,

J. G. Pennypacker

John G. Pennypacker

Enclosure

November 10, 1955

MRL

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

I have been looking for one or two pieces of work (black and white portrait of a woman in serious pose) by the late Kuniyoshi and have found nothing in Los Angeles.

Could you tell me what is available in black and white (I can't use color) and if possible I'd like to have a photograph and current selling price.

Thank you for any help you can give me.

Sincerely,
Mary Fergus
(Mrs. Andrew)

10745 CHALON Rd.
LOS ANGELES 24

October 24, 1955

Mr. George Staempfli
The Museum of Fine Arts of Houston
Main Street and Montrose Boulevard
Houston 5, Texas

Dear Mr. Staempfli:

I am so glad that some of the objects from Williamsburg will be included and that there is a possibility of including some of the Garbisch paintings as well. Do you know whether Lee has written to Louis Jones of Cooperstown? For your information, the full name of the lady in question is Mrs. J. Watson Webb, Shelburne Museum, Shelburne, Vermont. As I mentioned to Lee, I have already communicated with Mrs. Webb and believe that she will cooperate. Also, Max Karolik was here several days ago but, unfortunately, his major examples are traveling in an exhibition circuited to a number of museums and will not be available. However, in each instance, the problem is not too serious as we can find excellent substitutions.

Incidentally, the objects by Mrs. Stephan Clarke have no relation to the Fenimore Cooper collection in Cooperstown and have to be requested directly from her; either addressed just to Cooperstown, N.Y. or to her New York residence at 46 E. 70th Street.

The address of Mrs. Arthur Virgin is 1 Sutton Place, South. The items Lee planned to ask for in her case are "Woman in White" (Watercolor) and "Warrentown Gentry" (Pair of Oils, Small)

Now that the dates are positive, I shall get busy assembling the collection of photographs, so that the final selection may be made by you and Lee. There will be a great many more photographs than the number of objects you will want, I am sure. But, since you are better equipped to decide on the final total and the type of cross-section, I thought it would be best to do it this way. Thus, other than to ascertain whether the doubtful institutions and collectors will lend, it would be wise not to ask for specific objects until the final list is determined. Don't you agree with me?

I shall be very glad to write the introduction for your catalogue and will accept the large honorarium which will be turned back into your purchase fund. I should also be willing to give a brief talk at the opening. However, in both instances, I would like to get some idea of space and time. How many words do you want for the catalogue, and how many minutes would you want me to hold forth? Also, when do you need the text?

Department of Art

October 26, 1955

Mr. E. R. Bahan
Continental Life Building
Fort Worth 2, Texas

Dear Mr. Bahan:

Since hearing from you, I have been in touch with our insurance manager and with Mrs. Halpert of the Downtown Gallery concerning the claim for your painting by John Marin, MOVEMENT-WIND, SOUTHWEST, which was injured and which has, as I understand, been restored by Mr. Rosen.

I have confidence in Edith Halpert quite as you do. She is not only knowledgeable in the field but she has, as we both know, made a point of protecting the value of paintings and the interests of their owners to the full. I would suggest that you apply to her for an assessment of depreciation which I will convey in turn to our insurance manager. At this point I trust that it will be such a figure as will be entirely acceptable to our insurance company, so that the customary investigation on their part may be obviated.

I look forward then to hearing from you and from Mrs. Halpert in the matter. Meanwhile, again my regrets and again my satisfaction, for what it is worth, that the painting has been put back by Mr. Rosen. It is too bad that the painting has not been seen by more people--the exhibition is on our walls here, now, and our crowds of visitors are formidable.

To conclude, you and Mrs. Bahan have been most generous to us. Our thanks again.

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

the window and I'd love to know
whether or not it's available and
if so — ? —

Had lunch with Spence yesterday
and he's riding high at this time —
thoughts of being national chairman
for a fund raising project for Brandeis
to build a museum. I'm sure
you'll hear from him about it

1360 Oxford Road
Grosse Pointe Woods 36, Michigan

October 27, 1955

Dear Mrs. Halpert;

Thank you for writing. I will not be in New York until the middle of December. Therefore I would appreciate a photograph of Ben Shahn's painting if

COE COLLEGE

CEDAR RAPIDS · IOWA

October 31, 1955

Edith Halpert
Downtown Galleries
32 E. 51st Street
New York, New York

Dear Miss Halpert:

I was sorry not to be able to talk to you more than I did at the AFA convention in Des Moines, but I had to leave early to get back for some festivities for Mr. Luce here in Cedar Rapids. In any event, if you are going to be in town next week, perhaps we can correct this. I will be in New York from Nov. 6-13 and will call you early in the week. I certainly hope we can get together for a chat.

Sincerely,

RD Pinney

Richard D. Pinney, Vice-President
In Charge of Public Relations

RDP:blm

November 7, 1955

Miss Emily Farnham
169 Arcadia Avenue
Columbus 2, Ohio

Dear Miss Farnham:

Much as we should like to cooperate with you on your very worthy project, we are not equipped to fill out so many blanks with so much information, in view of our very small staff.

Our photographic records include the majority of the Demuths we have sold or have in our possession. Perhaps, you could assign someone to come to the gallery and take off the necessary data from the original records.

Sincerely yours,

EGH/ek

Standard Education Society, Inc. . . . Educational Publishers

130 NORTH WELLS STREET • CHICAGO 6, ILLINOIS • CEntral 6-1151

November 1, 1955

Curator
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Sir:

The Newark Museum was unable to supply a photograph of Charles Sheeler, the artist, and Mr. Dean Freiday has referred me to your gallery as a probable source.

If you have a recent or fairly recent portrait and can supply a 5x7 or 8x10 BW glossy print, please mail it to me via airmail. I am assuming that yours is an art gallery rather than a commercial studio and that the price of the print will be in line with that of similar museums and galleries, from $.75 to $5.00, depending on the subject or art object. Please include caption data and the credit line to be used.

We are using a print of Sheeler's "Rolling" power and were able to procure a print from the Smith College Museum of Art, but they had no photograph of the artist.

I'd like to have a copy of your catalogue, if you have a publication listing subjects and objects.

Thank you for your cooperation.

Sincerely,

Grace C. Vanderbilt

(Mrs.) Grace C. Vanderbilt
Photo Editor

GCVan:c

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JAckson 7-2191

October 25, 1955

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

At a meeting today of the Art Committee they voted to purchase the Dove "Flour Mill II"and "Sunrise" at a price of $157.50 and $112.50 respectively, the 10% discount being deducted. They also voted to purchase the Marin, "Small Point, Maine, Looking up the Lagoon". As you know, I have been looking for quite a few years now for a Marin Maine series 1927-28, and this seemed to me to be a beauty. We want to get probably one or two more Marins to complete our set of watercolors, but this really seemed too good a chance to have missed as I haven't found one I liked anywhere near as much as this. I believe the price is $500. net. If any of these pictures have been exhibited or reproduced anywhere would you be good enough to let us know.

The Art Committee decided against the Kuniyoshi and the Ben Shahn. We can arrange to return these to you along with the other two Doves. It is possible Mr. Turner may want to keep a Dove and perhaps the Ben Shahn for the Collector's Gallery. If so, would this meet with your approval?

With best regards.

Sincerely yours,

C. C. Cunningham

C. C. Cunningham,
Director

CCC:eg

DIRECTOR: FERDINAND ECKHARDT, Ph.D. TELEPHONE 72-1301

WINNIPEG ART GALLERY ASSOCIATION

CIVIC AUDITORIUM — WINNIPEG 1, MANITOBA

October 29, 1955.

Mrs. Edith Halpert,
Downtown Galleries,
32 E. 51st Street,
New York, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I have not had an opportunity until now to write to you since my visit in your Gallery when you were so kind to show me some American artists. On my return I had to make the final arrangements for the ex hibition, "Modern European Art Since Manet", and I had to decide to restrict this exhibition to European artists only. Originally, I had intended to also show American painters. I have made only one exception and that is the Mobile by Alexander Calder.

I just wanted to explain this to you and tell you that I regret that I could not make use of your kind offer to loan me some of your pictures.

Will you be so kind as to let me know about your activities. If you have exhibitions, will you send me the catalogues. I am most interested in your endeavours.

Kindest regards.

Sincerely yours,

Ferdinand Eckhardt,
Director.

FE/SMS
Enc.

November 2, 1955

Miss Margaret R. Parkin
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Miss Parkin:

Unfortunately, I was out of town when your letter arrived.

I have just checked the photographs and find that we have no prints available of any of the pictures listed by you but have ordered those which are available, from our photographers, and which will be sent to you very shortly. The others will have to be requested
* from the museums directly, whose names appear below.

Sincerely yours,

EGH/ek

* "Headed for Boston"--Art Institute of Chicago
Chicago, Illinois

"Woolworth Building Number 31"--Mrs. Eugene Meyer
c/o Washington Post Newspaper
Washington, D.C.

[Nov. 1955]

Mr. Kruidenier   copy to Lacy

On my return from a two weeks absence I found a letter from Mr. Lacey together with a series of bills indicating additional cost for the installation of the mural.

Frankly I am at a complete loss in this connection. You know, I believe, a great deal of money has been expended by the museums and the gallery and I am sure you realize that the demountability has made the three panels far more faluable to the Foundation and to Drake University. Also, from past experience, we know that the original estimate you had was completely out of line and that there would have been many additional expenses involved by the time the murals would have been mounted on the wall. At this point I mide add too that the damage which occurred subsequently would have been a permanent one as the restoration of the cut areacould not have been made effectively under the circumstances. Again may I state that we have already spent   for the installation and I sincerely hope that you can see your way toward paying the bill with Foundation funds.

Thank you for your courstesy.

almost $8000.–

Davis Mural

November 5, 1955

Mr. Joseph N. Lacy
Eero Saarinen Associates
West Long Lake Road
Bloomfield Hills, Mich.

Dear Mr. Lacy:

Quoting from a letter written to me by Morton C. Bradley, Jr. of 20 Maple Street, Arlington, Massachusetts, his suggestion is as follows:

> "I suggest the use of polyvinyl acetate (Vinylite resin type AYAF) dissolved in toluene, with some cellosolve acetate added to prevent the solution from cobwebbing. A fine spray-gun such as the Spraco, model 45, should be used. However, the operator will be experienced in these matters and will probably furnish his own equipment and materials".

Mr. Bradley is one of the two specialists who stretched the canvasses and applied them to the wall at Drake University, and is a technician as well as a scientist. Perhaps it would be a good idea, to write to him directly for any further information.

Sincerely yours,

EGH/ek

November 1, 1955

Mrs. Chloe Murdock
724 N. Foothill Road
Beverly Hills, California

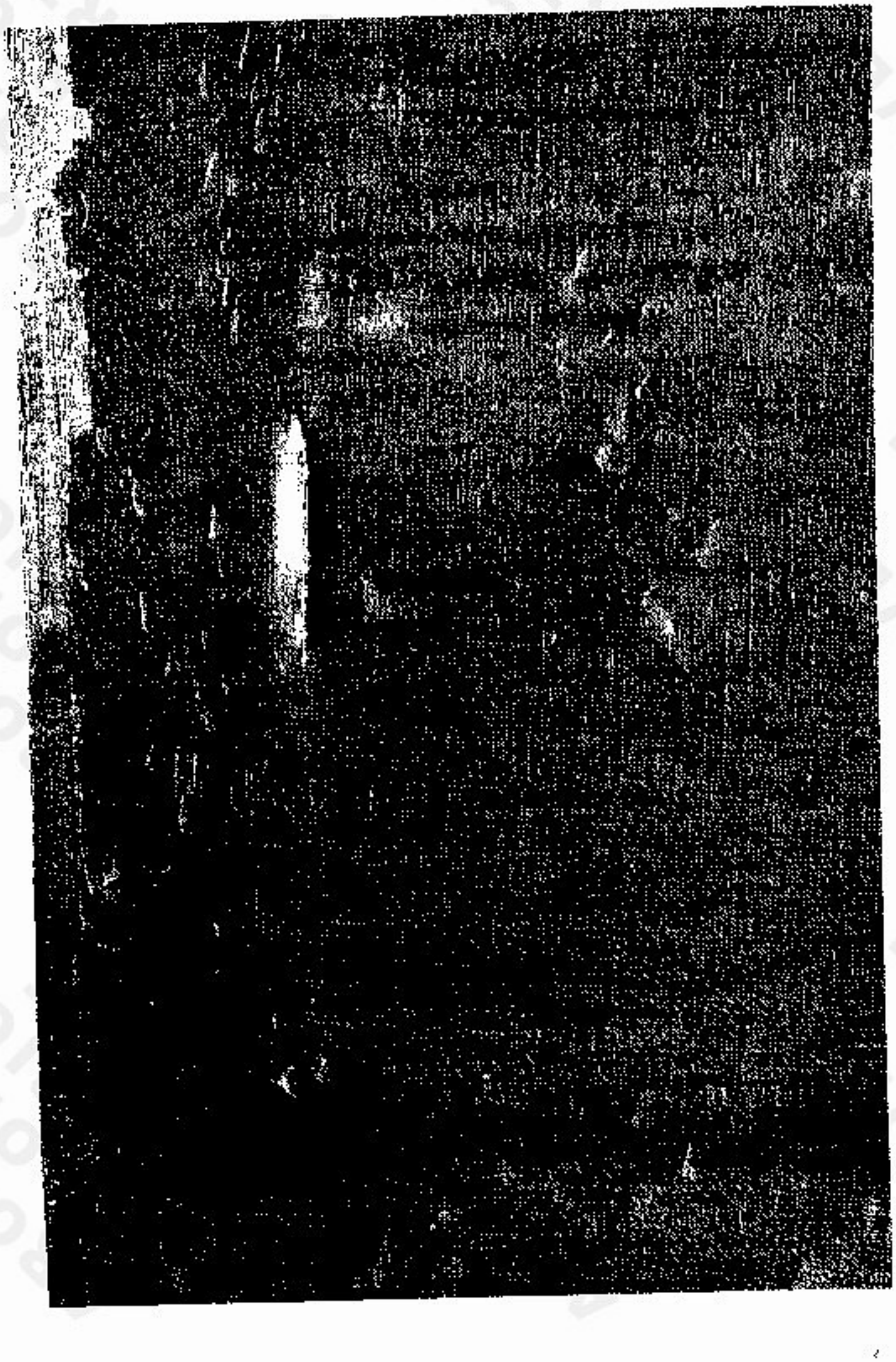
Dear Mrs. Murdock:

Thank you for sending me the slides and all the information. Unfortunately, with the exhibition down, we did not succeed in recreating the interest. The two people who did come in, wanted to see the original painting but I think it would not be worthwhile to go through the expense.

I am sorry to have troubled you but I had hoped to get some favorable results. I am now returning the slides, as no doubt you need them.

Sincerely yours,

EGH/ek
Enc.



THE · HACKLEY · ART · GALLERY

MUSKEGON MICHIGAN

FRANK · ATWOOD · ALMY
DIRECTOR

7 November 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22
New York

My dear Mrs. Halpert:

Unfortunately we are not ready to add an O'Keefe to our permanent collections. Further, I am personally a little inclined to the "Ranchos Church" 1930, although it does not have the great strength of the other end of the same church which is in the Phillips Memorial Gallery in Washington.

Under the circumstances, we are returning to the Hayes Storage and Warehouse, for unpacking and delivery to you, the two O'Keefe's which you so generously and promptly lent for our exhibition. They are as follows and fully covered.

Red Tree Yellow Sky . .	$3500.00
Antelope Head & Perdernal	2500.00

The photographs will be returned under separate cover.

Accept my sincerest appreciation of your splendid help in adding these important works to our exhibition. I shall await word that you have received them in first-class condition.

Sincerely

Frank Atwood Almy

November 12, 1955

Mr. John I.H. Baur
Whitney Museum of American Art
22 West 54 Street
New York 19, N.Y.

Dear Jack:

Yes, I did purchase Kuniyoshi's Island of Happiness from Mrs. Bryner-Schwab. Subsequently, however, I also acquired (by purchase) Boy Taking Cow Home from the Santa Barbara Museum. Thus, to explain myself, I agreed to part with one of them and The William Lane Foundation should now be contacted for permission to reproduce Island of Happiness. I am sure that Bill Lane would be delighted to do so, as he like many others is one of your many admirers. His address is: Mr. William Lane - Leominster, Massachusetts.

Incidentally, I also acquired, just yesterday, the Max Weber painting which you are reproducing in the same book, entitled Three Literary Gentlemen. To save postage, why don't you ask for both at the same time.

Sincerely yours,

EGH/ek

October 22, 1955

Mr. George Wexler
Michigan State University
East Lansing, Michigan

Dear Mr. Wexler:

Under separate cover, I sent you the reply card as you requested.

Because the Shahn prints are quite large, we have not been matting them. Would this be satisfactory to you?

Furthermore, you might be interested to know that during the past two or three years, Stuart Davis has also made some prints, one serigraph and one color lithograph.

In any event, you can be assured of our cooperation.

Sincerely yours,

EGH/ek

11-1 The common theory among dealers in this country is that this practice has been a mighty profitable one, with an enormous profit margin, and that the gleam was a reflection of the gold nuggets. I would check this with a few dealers who do not make these trips with their own wares.

12 Does established firm often use an appraiser to advise him of the climate?

13-1 The word "dedicated" is rather misused. It is more appropriate to the few dealers here and abroad who actually have a dedication to art and to the living artists. "Dedication" to business integrity and desire for a profit is misuse of the word.

15 I shall go into this later, but would like to point out meanwhile that the most influential market of the future is omitted. Among the young generation, and this applies to the large majority today, there are collectors who buy works of art merely for the pleasure they derive. All the other elements are secondary.

18-1 California and movie moguls should be added.

19-1 The 10% gross sounds quite incredible, and the net profit even more so. There is the possibility of course that the dealer marks down his unsold inventory (devaluation) to such a low point, so that years later the profit appears small. This is a general practice in the field.

20-1 With the exception of the Macbeth Galleries, there is no dealer

who has painted an old lady with a threatening and powerful face behind steel-rimmed glasses. This picture is a typical example of what Americans call "folk art". Another example of this form of "folk art" is found in "August Still Life", which was painted on velvet about 1820. Right next to these primitives hangs a modern "primitive", the well-known John Kane, born in Scotland but who came as a youth to the United States where he was a manual laborer in Pittsburgh until he began to paint houses and signs and first tried his hand at easel painting, in his 60's, a dream he had had ever since his youth. His naive realistic descriptions, with their aura of poetry, are a unique feature in American painting.

There is a characteristic small water color by the famous and gifted John Marin, but more significant and more interesting is "First Snow in Virginia" by Mitchell Jameson, a painter who at first glance appears somewhat like our own Erling Enger. It is a solid and, from the point of view of painting, a very good description of a landscape which almost could be Norwegian.

Finally, mention must be made of two pictures by Robert Gates, a painter who combines a certain impressionistic interpretation with a distinctive coloring.

The American Embassy collection includes many other works than those named here but it seems to me as if the pictures mentioned here are representative for certain tendencies of American painting of yesterday and today.

An exhibition of American painting which would give a cross-section from pioneer times and the days of Hicks down to today's art, certainly would meet with great interest in Oslo.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

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1201

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.LA729

L BHA245 NL PD=TDBH LOS ANGELES CALIF 3=

MRS EDITH HALPERT=

=DOWNTOWN GALLERY 32 EAST 51ST ST NYK=

15/20

=HAVE NOT YET RECEIVED LIST OF PAINTINGS FOR DEC EXHIBIT= NOR YET BEEN ADVISED OF SHIPPING DATE. MUST HAVE THIS INFORMATION IMMEDIATELY TO PROCEED=

=FELIX LANDAU==

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

EDWARD J. GALLAGHER, JR.,
3501 EDNOR ROAD
BALTIMORE 18, MARYLAND

Copy

November 8, 1955

The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Attention of Mr. Alfred H. Barr, Jr.,
Director of the Museum Collections

Dear Mr. Barr:

I am enclosing herewith my check for Fourteen Hundred Dollars ($1400.00) made payable to The Museum of Modern Art, being in full payment for the Painting "In Fairmont" by Niles Spencer.

This Painting is on LOAN in the Museum of Modern Art in The Edward Joseph Gallagher 3rd Memorial Collection. Please refer to your Receipt dated December 27, 1954 and signed by Dorothy H. Dudley, Registrar. I hope to make this a GIFT in the year 1956.

I thank you for your nice letter of November 3rd. Best wishes to all.

Sincerely yours,

Signed - Edward J. Gallagher, Jr.
Edward J. Gallagher, Jr.,

Enclos.

BENNINGTON
OCT 31
2:30 PM
1955

UNITED STATES
POSTAL CARD

THIS SIDE OF CARD IS FOR ADDRESS

32 E 51

R12

Downtown Gallery
32 East 51st Street
New York, N.Y.

October 21, 1955

Mr. Martin J. Ferber
Office of the Sheriff
County of Bergen
Hackensack, N.J.

Dear Mr. Ferber:

Thank you for your letter.

We have in our collection, at the present time, four Cigar Store figures. Photographs are being sent to you under separate cover. You will note that two are female figures, one turkish and the other classical. The other two are the more tradional type subject of American Indians. The Squaw, incidentally, is among those being reproduced in the forthcoming book by Pauline Pinckney. Complete data appears on the reverse side of each photograph.

Sincerely yours,

EGH/ek

Turkish Girl
Class. Figure
Indian Hunter
" Squaw

November 9, 1955

Mr. George T. Nelson
Grand Central Art Galleries
15 Vanderbilt Avenue
New York 17, N.Y.

Dear George:

In going through some of my summer papers, I came across your letter in connection with the O'Keeffe and apologize for not having followed through at the time.

What disposition did you make of the painting? Incidentally, I now realize that this had been in the collection of I.B.M. Are any others from that collection being sold? I would be interested in the following:

Jack Levine ---"The Reluctant Plough-Shire"
Stuart Davis---"Ursine Park"

Sincerely yours,

EGH/ek

November 5, 1955

Mr. Lawrence Mills
Assistant Professor of Art
Central College
Pella, Iowa

Dear Mr. Mills:

I am very much interested in your plan of making a collection of drawings. In my experiences, I find that too many small institutions with small funds try to emulate large museums in the vicinity by buying very minor examples of the various media instead of concentrating within one limitation and making a top collection of that.

I am sure that all the galleries will be glad to cooperate with you in this original idea, and will find top examples in the drawing medium at low prices. Speaking for myself, I shall be delighted to do so.

We have drawings by a number of the artists whose names are listed below, as well as the younger group. I shall be glad to supply you with a more detailed list, if you wish.

Sincerely yours,

EGH/ek

Main Street and Montrose Boulevard, Houston 5, Texas. Telephone JAckson 8-4161 Francis G. Coates, President; Lee Malone, Director

October 27, 1955

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Many thanks for your letter of October 24.

In the meantime we have had the bad news from Williamsburg that they cannot, or will not, lend until perhaps in 1957, much to Wilder's chagrin and, of course, ours.

On the other hand, John Walker is very helpful, and I am attaching a copy of my last letter to him for your information.

I agree that we should first (with the exception of Walker) get our whole show laid out before we approach individual lenders, and we are anxiously waiting for the photographs.

We are very happy that you will write the introduction to the catalogue. Could we have the manuscript by December 1? I should very much like to think of it in terms of 1500-2000 words. I believe the subject is well worth a scholarly introduction. But please feel free to do exactly what you want to; shorter or longer. Very possibly 3000 words would be a better length. The lecture should perhaps be 30-45 minutes, with or without slides, whichever you prefer.

We are delighted that at last the ball is rolling, and apparently rolling in the right direction.

Sincerely yours,

George W. Staempfli.

George W. Staempfli
Curator

GWS:al
Encl. 1 copy

B'NAI B'RITH HILLEL FOUNDATION
AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
DIRECTOR

224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE ADams 7-2408

October 28, 1955

Copy

Mr. and Mrs. Robert Straus
53 Briar Hollow Lane
Houston, Texas

Dear Mr. and Mrs. Straus:

I cannot tell you how pleased I am to have received your very kind letter in which you informed me that you are graciously permitting us to put your Shahn drawings on exhibition. I especially appreciate your thoughtfulness because I know there will be some inconvenience to you involved in arranging for us to receive them. It will be our pleasure to record your generousity in our printed program of both the presentation of "The World of Sholem Aleichem" and in separate publicity which will be sent throughout the University and community.

We would be very happy if you would arrange to ship the drawings either parcel post special delivery or Railway Express, on or about November 15. In that case we would open the exhibition on November 28 and have it on display for a period of two weeks. Would this be agreeable with you?

I would like to cover the exhibition with a special art floater policy from the moment it leaves your home until the time it returns. In order to be able to do this, I would have to have the names of the items in the exhibition. Could I trouble you to this extent also? Would you also advise just how you would like to send the exhibition?

The students here join me in a sincere expression of appreciation to you for your great kindness.

Yours cordially,

Benjamin M. Kahn
Rabbi

BMK:rw
cc. Edith Gregor Halpert

October 20, 1955

Mr. David Rosen
112 East 10 Street
New York, N. Y.

Dear Mr. Rosen:

This morning one of our clients, Mrs. Stanley Woolf telephoned to state that a painting by Stuart Davis had been damaged during the period of a sub-lease.

She is now getting her final listing for the insurance company and would like to get an estimate for relining this canvas (painted 1952) which measures 40 x 52". The touching up is extremely slight as there is a mere dent in the picture.

Can you send me a letter giving the estimate approximate -- inclosing two copies which I may send her, and can you do this very quickly as she is eager to have the matter settled very promptly. The picture will be sent to you subsequently.

Many thanks for your attention.

Sincerely yours

EGH:a

November 2, 1955

Mr. John Bauer
American Gallery
900 Wilshire Boulevard
Los Angeles 17, California

Dear Mr. Bauer:

Indeed, I too was very sorry that only a fleeting glimpse of each other ended our visit but I had to make the plane and, I am sure, you understood.

Immediately after the receipt of your letter, I wrote to our Georgia enclosing the tentative list of the paintings urging her not only to agree to the show, but to answer promptly and to make the final selection. To date, I have not heard from her. However, since the show is not until March, I will let it ride until next week when S.O.S. follow-ups will be sent to her.

I think the idea of having Dr. Morley write the foreward is an excellent one. Incidentally, there is a very fine O'Keeffe in San Francisco owned by Mrs. Charlotte Mack, who is at 2701 Larkin Street, San Francisco, California. The title is "Black Place #1". Also, Mrs. Cary Grant presented to the Santa Barbara Museum an excellent and important O'Keeffe, which can be borrowed. This would give you a show of 12 rather than 10.

As to sending the show on to San Francisco, I think it would be a mistake to consider this in view of O'Keeffe's strong prejudice to exhibitions and certainly to a commercial gallery.

All further correspondence may be addressed to me. My best regards.

Sincerely yours,

EGH/ek

October 25, 1955

Miss Georgia O'Keeffe
Abiquiu, New Mexico

Dear Georgia O'Keeffe:

Mr. John Bauer called at the gallery last week and we had a very interesting talk. I,too, like him and his entire approach.

He did not have time to look at pictures during his first visit and unfortunately I had to leave for Iowa the next day. John showed him the group and he would like to make the following selection from the enclosed list. These proceeded with an asterisk, he considers musts.

Unless there are ten paintings included, there can be no real "one man show", and frankly can see no reason why that number cannot be arrived at. Dr. Grace Morley, director of the San Francisco Museum, will write the forward for the catalogue and Bauer has agreed on the purchase of sale of one painting not lower than $2500. He has in mind the Los Angeles Museum, and already has selected several people for contribution to such a fund. The museum, naturally, has no money of its own.

If you will let me know at your earliest convenience what you decide in connection with this, I shall write Bauer accordingly but confidentially I would encourage this plan. We can see to it that all the pictures mentioned are covered with plexiglass and the packing done by either Budworth or Hahn.

Sincerely yours,

EGH/ek

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

November 1, 1955

Dear Edith:

As you know, the Art Institute has been asked to select the American section of the 1956 Venice Biennale. We have chosen as our theme "American Artists Paint the City."

This is just a formal request for the loan of the following two paintings from your personal collection and these several others from the Downtown Gallery for the Biennale:

Brooklyn Bridge, 1951 by Herbert Katzman
~~World's Greatest Comics, 1946 by Ben Shahn~~

New York Night, 1929 by Georgia O'Keeffe
The Web, 1955 by Charles Sheeler

I need not tell you how grateful we are to you for letting us send these pictures to Venice.

We will give you full instructions as soon as we know the specific dates of the exhibition and the shipping dates. The Art Institute of Chicago will assume all expenses of packing and transportation and will insure the paintings against all risks from the time they leave your hands until they are back in your gallery.

I recall that you want the Katzman picture to be lent anonymously. I would appreciate your filling out and returning the enclosed information blanks at your earliest convenience, since this data is necessary for the catalogue.

Would you be good enough to mail to me, at our expense, an extra photograph of Sheeler's The Web and O'Keeffe's New York Night. I should like to send these prints to Alexander Eliot who is interested in doing a special story about the Biennale for TIME magazine.

Cordially,
Katharine
Katharine Kuh
Curator of Modern Painting and Sculpture

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City 22, N. Y.

P.S. I am writing John Marin, Jr. separately for the loan of the water color.

November 5, 1955

Mr. Vladimir Visson
Wildenstein & Co
19 East 64 Street
New York, N. Y.

Dear Mr. Visson:

I succeeded in getting Mr. Zoler to the gallery and collectively we decided on locales and titles. These are listed below, together with my idea about current prices. The New York subjects are extremely rare and when we have them, we price them at top figures, particularly when they are in the 20's and 30's:

Municipal Building, New York	$3500.
City from the River	3500.
Bridge Over Seine	2200.
New York Skyline	2500.
Rain and Mist Along the Seine	2000.
Landscape - Vicinity of Castorland- New York	750.
Berkshire, Massachusetts	450.

For your information we gave Mr. Zoler a check for $25 to pay for his travel and service.

Sincerely yours

EGHla

P.S. Will you be good enough to send us one print of each photograph for our records, and bill us for these.

Jerome Karidis
2736 N. 39th Street
Milwaukee 10, Wisconsin

2 Noevember 1955

Downtown Gallery

Would you send a catalogue of the Arthur Dove collage exhibition, if there is one. Thank you.

Yours truly,

Jerome Karidis

October 21, 1955

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Feet and seat weary; this yankee peddler has just returned from the American Federation of Arts convention and stop-overs in Wichita as well as Chicago. As I stated while there, it is very fortunate that I do not keep a diary.

All the above is apropos of nothing, but I do want to answer your two recent letters. The Edgar Ewing painting was sent to Budworth quite a long time ago and now doubt it is still being held for instructions from the artist.

Thank you for your help in connection with Walter Myden. I dont think your faith is misplaced in this situation.

I too am glad that the show finally worked out as well as it did, and hope that the reverberations in California will be advantageous. Many thanks for the clippings. I am always very much interested in getting local reaction and would appreciate any other clippings that you may have in duplicate. Incidentally, we have received a great many inquiries from individuals whom I referred to your sales desk, as I would like to see U.C.L.A. make some dough via the 10% commission. Also, a number of dealers have written to me and I sent them the required information.

The Florida situation has always burned me up and your early American bellows have stirred up the coal some more. For years I have been greatly irritated by the fact that American art has been used purely as a second rate social event in a slight educational program. I have expressed myself in very direct terms to Allan McNab and doubt whether I can add to my previous irritable thoughts, but shall see what I can do.

You will note that I am doing this blow by blow, following your paragraphs. John and I discussed the oil situation carefully and still feel that the representation is an excellent one -- in all media. Furthermore, it would seem like a sock in the eye to remove one painting from the show, with no adequate excuse. Dont you think so? Since you were agreeable to let well enough alone, we will subscribe to the idea, unless there are a number of removals and a complete reshifting can be made. Let me know how you feel about this.

November 7, 1955

Registrar
Carnegie Institute
Pittsburgh,
Pennsylvania

Dear Sir:

Will you kindly put a reserve on the Ben Shahn painting "Second Spring" now being shown in your exhibition.

Sincerely yours

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

October 26, 1955

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have just written Mr. Bahan suggesting that he get in touch with you for an evaluation of the depreciation on his painting. I conveyed the information in your letter of October 1 in which you tell me that you would be willing to recommend no more than a 5% drop to our insurance manager. He informs me that if I endorse such a recommendation, they will settle for such a depreciation, together with the restorer's fee, without bringing in the customary disinterested third party (other than yourself) which would otherwise, of course, be their normal procedure.

I take it therefore that you will be hearing from Mr. Bahan and that I shall be hearing from you both.

With all best wishes.

Most sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:dd

NOTICE OF OWNERSHIP TO THE DEPARTMENT OF HOUSING AND BUILDINGS OF THE CITY OF NEW YORK

MANHATTAN	BROOKLYN	BRONX	QUEENS	RICHMOND
Municipal Building	Municipal Building	Bergen Building	120-55 Queens Blvd.	Borough Hall
New York 7	Brooklyn 1	1932 Arthur Ave., Bronx 57	Kew Gardens 24, L. I.	St. George 1, Staten Island

Extract from Chapter 61A of the Consolidated Laws of 1929

Registry of Owner's Name.

Section 325. Every owner of a multiple dwelling and every lessee of the whole house, and every agent or other person having control of a multiple dwelling, shall file in the department charged with the enforcement of this chapter a notice containing his name and address and also a description of the property, by street number or otherwise, as the case may be, and the class thereof and whether fireproof or non-fireproof, in such manner as will enable the department charged with the enforcement of this chapter easily to find and identify the same; and also in the case of a class A multiple dwelling, the number of apartments in each dwelling, the number of rooms in each apartment, the number of rooms on each floor, and the number of families occupying the apartments. * * * In case of a transfer of any dwelling it shall be the duty of the grantee of said dwelling to file in the department charged with the enforcement of this chapter notice of such transfer, stating the name of the grantee within thirty days after such transfer. In case of the devolution of said property by will, it shall be the duty of the executor and the devisee, if more than twenty-one years of age, and in case of the devolution of such property by inheritance without a will, it shall be the duty of the heirs, or in case all of the heirs are under age, it shall be the duty of the guardians of such heirs, and in case said heirs have no guardians, it shall be the duty of the administrator of the deceased owner of said property to file in said department a notice stating the death of the deceased owner and the names of those who have succeeded to his interest in said property, within thirty days after the death of the decedent, in case he died intestate, and within thirty days after the probate of his will if he died testate.

Registry of Agent's Name.

Section 326. Every owner, agent or lessee of a multiple dwelling may file in the department charged with the enforcement of this chapter, a notice containing the name and address of an agent of such house, for the purpose of receiving service of process, and also a description of the property by street number or otherwise, as the case may be, in such manner as will enable the said department easily to find the same. The name of the owner or lessee may be filed as agent for this purpose.

Penalties for Violations.

Section 304.1. * * * provided that the punishment for a violation of section three hundred and twenty-five of this chapter shall be a fine of fifty dollars; * * *

* * * In case the notice required by section three hundred and twenty-five of this chapter is not filed, or in case the owner, lessee or other person having control of such dwelling does not reside within the state, or cannot after diligent effort be served with process therein, the existance of a nuisance or of any violation of this chapter, or of any violation of an order or a notice made by said department, in said dwelling or on the lot on which it is situated, shall subject said dwelling and lot to a penalty of two hundred and fifty dollars. Said penalty shall be a lien upon said house and lot.

Information indicated by the blank spaces on the reverse side of this form must be supplied and forwarded to this department within ten days, or the owner will be prosecuted under Section 325 of the Multiple Dwelling Law.

SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

October 21, 1955

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

We are now closing our files on the 20th Century Art Exhibition honoring the 10th Anniversary of the signing of the U.N. Charter to which you lent so generously. Our Registrar tells me that we have not yet received the signed receipt indicating that the loan has been safely delivered to you. Probably it has somehow strayed. Could I ask that you sign the one enclosed, or have it signed, and return it to us in the envelope provided to complete our records? Many thanks.

This letter permits me to tell you once more how much we appreciated your help with the U.N. show. It had a great success here, and with true understanding aid of so many generous lenders everywhere in the country it was an extraordinarily fine show and was seen by more than 25,000 visitors in the short time it was on view. You did receive a catalogue? I hope so. If not, please let us know so that one may be sent.

With all best wishes,

Sincerely yours,

Grace L. McCann Morley
Director

GLMM:LP

Tuesday 7^{30} AM
[Nov. 1955]

Dear Sidney.

We haven't sold any of Edith's Mediterraneans - they have been well advertised - well displayed - and well seen - but even our kind of customer doesn't want to pay the price for them.

Edith might have a better chance with them if we return them (all, or part) now, rather than later - ask her, if you will please, and let us know -

Business is good - not booming, but just good.

Love to Rosalie.

Bert.

GO

A DISCRIMINATING PREVIEW OF THE ARTS AND ENTERTAINMENTS

40 West 22 Street, New York N. Y.

Nov. 1, 1955

The Downtown Gallery
32 East 51st. Street
New York, N. Y.

Gentlemen:

Dr. Alfred Werner will be the art critic for the new GO magazine, which will appear on December 1. Will you please send him advance information on your exhibitions?

The magazine will be semi-monthly and dated the first and 16th of each month. Dr. Werner will be grateful if you can get material to him on the 10th and 24th for the above mentioned issues, respectively. His address is

Hotel Bryant
Broadway at 54th St.
New York 19, N. Y.

Thank you

Louis Doyle

Louis Doyle,
Editor

Allen-Bradley Co.

QUALITY MOTOR CONTROL

MILWAUKEE 4, WISCONSIN

November 4, 1955

IN YOUR REPLY PLEASE REFER TO OUR FILE NO.

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

Will you please send an invoice for "The Outside" by Stuart Davis to:

Allen-Bradley Co.
136 W. Greenfield Avenue
Milwaukee 4, Wisconsin

We will then decide whether the Company or Mrs. Bradley is going to purchase this painting and send you a remittance.

Also, please let me know when we can expect this painting.

Very truly yours,
ALLEN-BRADLEY COMPANY

I. C. Braeger

Secretary to H. L. Bradley

I.Braeger

CABLE ADDRESS:—
"ALBRADLEY" MILWAUKEE

BERT L. SMOKLER
1200 PENOBSCOT BUILDING
DETROIT 26, MICHIGAN

OCTOBER 24, 1955

MRS. EDITH HALPERT
DIRECTOR
THE DOWNTOWN GALLERY
NEW YORK

DEAR MRS. HALPERT:

ENCLOSED IS MY PERSONAL CHECK FOR $500—

THANKS FOR YOUR PATIENCE, AND I SHALL TRY TO CLEAR UP THE BALANCE BY THE FIRST OF THE YEAR.

YOURS VERY TRULY,

Bert L. Smokler

BERT L. SMOKLER

BLS:CT

55. EVERETT SHINN (1876-1953). Concert Hall. 16½" x 20". 1905. The Milch Galleries.

56. GEORGE B. LUKS (1867-1933). Flyweight Champ. Dimensions? Date? Kraushaar Galleries.

57. MAURICE B. PRENDERGAST (1859-1924). Promenade, Gloucester. 26" x 34". 1917-1918. Whitney Museum of American Art, New York.

58. GEORGE W. BELLOWS (1882-1925). The Stag at Sharkey's. Dimensions? 1909. The Cleveland Museum of Art, Cleveland, Ohio.

59. ARTHUR B. DAVIES (1862-1928). Italian Landscape. 25½" x 39½". 1925 The Museum of Modern Art. New York, The Lillie P. Bliss Collection.

60. LYONEL FEININGER (1871-). Study--Yellow and Black. Dimensions? Date? Curt Valentin Gallery.

61. MAURICE STERNE (1878-). Girl With Blackberries. 37" x 46". 1928. Detroit Institute of Arts.

62. MAX WEBER (1881-). Chinese Restaurant. 39½" x 47½". 1915. The Museum of Modern Art, New York.

63. GEORGIA O'KEEFFE (1887-). Thigh Bone on Black Stripe. Dimensions? Date? The Downtown Gallery, Inc.

64. JOHN MARIN (1870-). 5th Avenue and 42d Street. 28" x 36½". 1933. Phillips Memorial Gallery, Washington, D. C.

65. ARTHUR G. DOVE (1880-1946). Abstraction. Dimensions? 1910. The Downtown Gallery, New York.

66. MARSDEN HARTLEY (1878-). The Window. 25½" x 36". Date? The Columbus Gallery of Fine Arts, Columbus, Ohio. Howald Collection.

67. EDWARD HOPPER (1882-). Barber Shop. 60" x 78". 1931. The Frank K. M. Rehn Galleries, New York

68. GUY PÈNE DU BOIS (1884-). Morning, Paris Cafe. 36 1/4" x 28 3/4". 1928. The Whitney Museum of American Art, New York.

69. HENRY VARNUM POOR (1888-). Pink Table-cloth. 36" x 46". 1933. The Frank K. M Rehn Galleries, New York.

70. ALEXANDER BROOK (1898-). The Tragic Muse. 40" x 24". 1933. The Downtown Gallery, New York.

71. SIDNEY LAUFMAN (1891-). Back Road. c. 1940. Dimensions ? School of Architecture and Allied Arts, University of Oregon.

72. B. J. O. NORDFELDT (1878-). Spring Snow. School of Architecture and Allied Arts, University of Oregon. Dimensions? 1935.

73. FRANCIS CHAPIN (1899-). Little River. 28" x 40". 1938. The Artist; Courtesy of the Art Institute of Chicago.

74. STUART DAVIS (1894-). T-View. Dimensions? Date? The Downtown Gallery, Inc.

November 12, 1955

Mr. Alfred Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

Immediately upon receipt of your letter we ordered photographs of the Dove collages, but I do not know how many paintings you want to record. Our collection is quite large and, I am sure, that you would not want to have so great a number.

I would suggest that you write directly to the Phillips Gallery for Huntington Harbor and to the Metropolitan Museum for Ralph Dusenberry and Hand Sewing Machine. We have been unable to photograph Starry Heavens and both versions of The Sea, as the tone variations are not sufficiently strong.

I look forward to hearing from you.

Sincerely yours,

EGH/ek